

MILLION
DOLLAR
LIBRARY

VOLUME VI

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

AIN'T NO SUNSHINE

1.

Am7 Em Am7 Em

1. Ain't No Sun-shine when she's gone. It's not warm when she's a-way.

Am7 Em7 Dm7 Am7 Em

Ain't No Sun-shine when she's gone, and she's always gone too long an-y-time she goes a-way.

Am7 Am Em7 Am Em7

2. Won-der this time where she's gone, gone. won-der if she's gone to stay. on-ly dark-ness ev-ry day.

Am Em Dm7 Am Em7

Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way. Ain't No Sun-shine when she's gone, and this house just ain't no home an-y-time she goes a-way.

Am

Tacet

And I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know.

I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I ought to leave the young thing a-

Am7 Em Am7

D.S. al Coda

lone but, Ain't No Sun-shine when she's gone. Ain't No Sun-shine when she's

Coda Am Em7 Am(add9th)

Repeat 3 times

she goes a-way.

SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE

VERSE

ad lib.

We were ver-y hap-py,— well at least I thought we were.

Can't some-bod-y tell me what's got in-to her?— A house, a home, a fam-i-ly,— and a

man that loves her so; Who'd be-lieve she'd leave us to join the bur-lesque show. Oh.

CHORUS

Say has an-y-bod-y seen my Sweet Gyp-sy
I go when my Jo's been danc-in' here in
Rose, one night the lights go dim and the crowd goes

Rose? Here's a pic-ture when she was my
leans, In this smoke-filled honk-y tonk-y
home, That's the day you wake up and you

called Sweet Ma-ry of Jo. Now she's got rings on her fin-
find the land all a lone. So let's say Oh, she comes a-strut-
you're all a lone. So let's say Am good-bye to Gyp-


gers and bells on her toes.
tin' in her birth-day clothes.
sy. hel-lo Ma-ry Jo.











Say has an - y - bod - y seen my Sweet Gyp - sy Rose







1. Oh Oh. ba - by.



ba - by, won't you come home? Say.







N.C.










we all miss ya. And ev-'ry night we kiss your pic - ture.

D. S. al Coda






Coda











So take those rings off your fin -

gers and bells off your toes. Say has an - y -

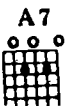

bud - y seen my. now you know it's what I mean by.

I said you got-ta mean my Gyp - sy Rose.

BAD, BAD LEROY BROWN

Moderate boogie-rock tempo



1. Well, the South - side of Chi - ca - go is the bad - dest part of town.
 2. (Now Le -) roy he a gam - bler and he like his fan - cy clothes.
 3. (Well, Fri -) day 'bout a week a-go, Le - roy shoot - in' dice.



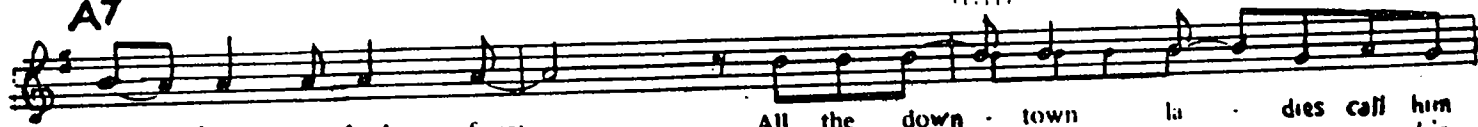
And if you go down there you bet - ter just be - ware of a
 And he like to wave his dia - mond rings in front of
 And at the edge of the bar sat a girl name of Do - ris And



man name of Le - roy Brown... you see he
 ev - 'ry bod - y's nose... he got a
 oh, that girl looked nice... Well, he cast his eyes up - on - her, and the



A7



stands 'bout six-foot - four:-
 EL - do - re do. too:-
 Trou - ble soon be - gan, -

All the down - town la - dies call him
 He got a thir - ty-two gun in his
 And Le - roy Brown he learned a

C D7 G

"tree-top lov - er," all the men just call him, "Sir." } And he's bad,
 pock - et for fun, he got a ra - zor in his shoe. }
 les - son 'bout mess - in' with the wife of a jeal - ous man. }

Chorus:

G A7

bad Le - roy Brown, the bad - dest man in the

B7 C

whole damned town; bad - der than old King Kong and

D C 1. 2. G 3. G

mean - er than a junk-yard dog. 2. Now Le - Well, the two -
 3. Well, Fri -

G A7

men took to fight - in', and when they pulled them from the floor -

B7 C D7 G

Le - roy looked like a jig - saw puz - zle with a cou - ple of piec - es gone. And he's bad,

Coda G B7 C D C G

Yes, you were bad - der than old King Kong, and mean - er than a junk-yard dog.

6.

JULIE, DO YA LOVE ME?

Be-ing a lone at night makes me sad girl, yeah it brings me down al-right and I was sure that you were mine.

Toss-in' and turn-in' and freez-in' and burn-in' and But leav-in' you ba-by is driv-in' me cra-zy it's

cry-in' all through the night. Yeah Jul-ie, Jul-ie, JUL-IE, DO YA LOVE got me won-d'ring all the time. Yeah

ME? Jul-ie, Jul-ie, Jul-ie, do you care?

Jul-ie, Jul-ie are you think-ing of me?

Jul-ie, Jul-ie will you still be there? We had

Handwritten guitar chords: E^b , B^b , E^b , B^b , E^b .
Musical staff with lyrics: Hon - ey you cried the day I left you ev - en

Handwritten guitar chords: B^b , Gm^7 , Cm^7 , F^9 .
Musical staff with lyrics: though we knew I could - n't stay. But

Handwritten guitar chords: B^b , B^b7 , E^b , A^b9 .
Musical staff with lyrics: ba - by re - mem - ber I'll be back Sep - tem - ber but

Handwritten guitar chords: B^b , Cm^7 , B^b , F^7 , E^b6 .
Musical staff with lyrics: till then I'll write you ev - 'ry day. Yeah

Handwritten guitar chords: E^b , B^b .
Musical staff with lyrics: CODA

8.

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by
IRWIN LEVINE and
L. RUSSELL BROWN

Moderately bright

Verse:

1. I'm com-in' home, I've done my time, now I've
 2. Bus driv-er please look for me, 'cause I

got to know what is and is-n't mine. If
 could-n't bear to see what I might see. I'm

you re-ceived my let-ter tell-in' you I'd soon be free,
 real-ly still in pris-on and my love she holds the key, a

then you'll know just what to do if you still want me,
 sim-ple yel-low rib-bon's what I need to set me free, I

if wrote you still want me.
 wrote and told her please }

Chords: F, Am, Gm, C7, Cm, D7, Gm, Bbm, Dm, G7, Bbm6, C7, Bbm6, C7

Chorus:

9.

Tie a yel - low rib - bon round the ole oak tree, — it's been

three long years, do ya still want me? — If

I don't see a rib - bon round the ole oak tree — I'll

stay on the bus, for - get a - bout us, put the blame on me, If

I don't see a yel - low rib - bon round the ole — oak

1. tree.

2. tree. — Now the whole damn bus is cheer - ing and I

can't be - lieve I see a hun - dred yel - low rib - bons round the

ole — oak — tree. —

10. KILLING ME SOFTLY WITH HIS SONG

Moderately



1. I heard he sang a good song. I heard he had
 2. I felt all flushed with fe-ver, em-bar-rased by
 3. He sang as if he knew me, in all my dark-

— a style. And so I came to see him to
 — the crowd, I felt he found my let-ters and
 — des-pair. And then he looked right through me as

lis-ten for a while. And there he was
 read each one out loud. I prayed that he
 if I was-n't there. But he was there

— this young boy a stran-ger to my eyes
 — would fin-ish but he just kept right on
 — this stran-ger sing-ing clear and strong

11.

Am F

Strum - ming my pain — with his fin - gers, —

G C

Sing - ing my life — with his words. —

Am D (F bass) G

Kill - ing me soft - ly with his — song, Kill - ing me soft - ly — with his —

F C

— song. Tell - ing my whole — life — with his —

F Bb

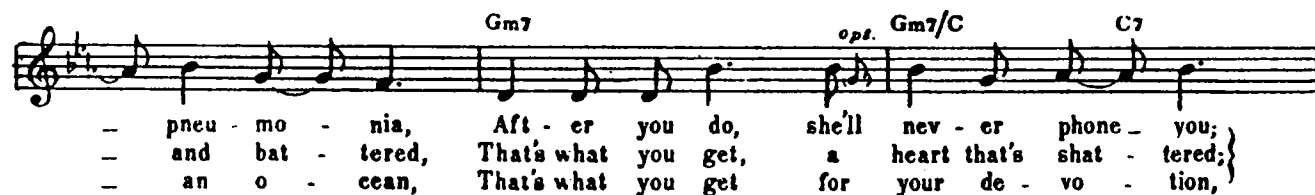
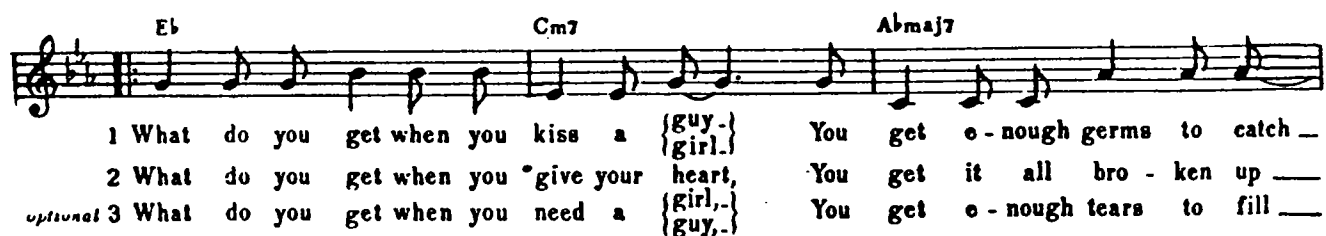
— words, Kill - ing me soft - ly — with his song.

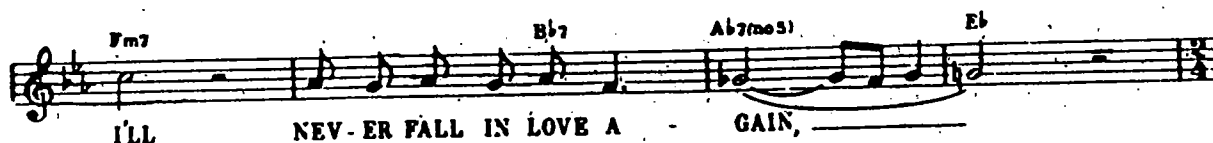
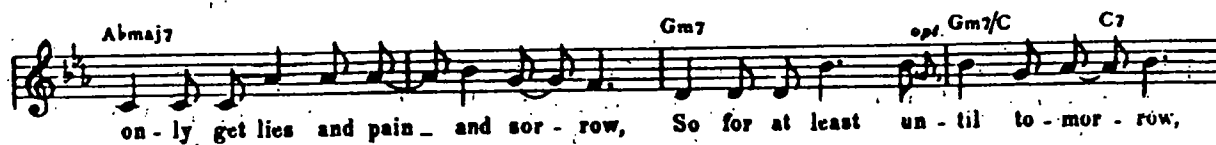
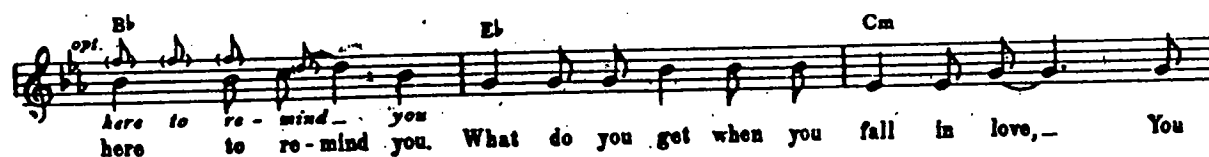
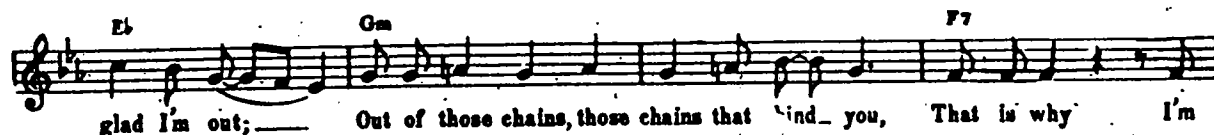
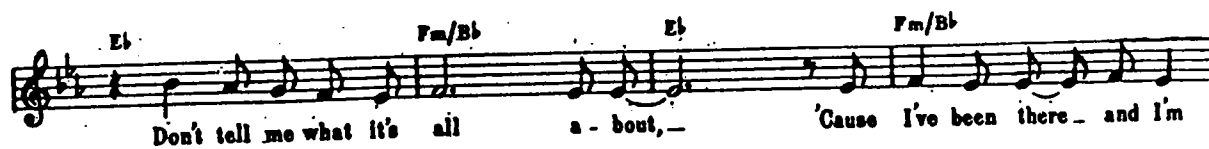
1. 2. 3.

A G A

— words, Kill - ing me soft - ly — with his song.

12. I'LL NEVER FALL IN LOVE AGAIN





SNOWBIRD

C Em Dm

Be - neath this snow - y man - tle cold and clean _____ the
I was young my heart was young then too _____ an - y

G7 C

un - horn grass lies wait - ing for its coat thing to turn to green.
thing that it would tell me that's the do. I would

Em Dm

The SNOW - BIRD sings the song be al - ways sings
But now I feel such emp - ti - ness with in

G7

for and speaks to me of the flow - ers that will bloom a - gain in
the thing I want the most in life is the thing that I can't

C C

spring. _____ When win. _____ Spread your ti - ny

Em Dm G7

wings and fly a - way _____ and take the snow back with you where it

C

came from on that day. _____ The one I love for - ev - er is un -

Dm **G7**

true _____ and if I could you know that I would fly a - way with you _____

C **Em** **Dm**

_____ The breeze a - long the riv - er seems to say _____

G7 **C**

_____ that he'll on - ly break my heart _____ a - gain should I de - cide to stay. _____

Dm

_____ So lit - tle SNOW - BIRD take me with you when you go _____ to that

G7 **C** **To Coda** **D. S. al Coda**

land of gen - tle breez - es where the peace - ful wat - ers flow. _____

CODA **C** **G7** **F**

flow. _____ Yeah _____ If I could _____ you know _____ that I would fly _____

Dm7 **C**

_____ a - way with you. _____

SONG OF BANGLADESH

16.

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la -

desh, When the sun _____ sinks in the west Die a mil - lion

nn - nk of the Bang - la - desh.

Verse:

The sto - ry _____ of Bang - la - desh is an an - cient one _____ a - gain made

fresh By blind men _____ who car - ry out com - mands _____ Which flow out of

sac - ri - fice _____ a peo - ple for a land.

laws up - on which na - tions stand _____ Which say to

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la - desh, When the

sun _____ sinks in the west Die a mil - lion peo - ple _____ of the Bang - la -

The musical score is written on ten staves. Each staff begins with a guitar chord diagram (a grid with letters for notes) and a chord name (e.g., Dm, A, F, C, Bb, A7, G). The lyrics are written below the notes. The score includes a Chorus, a Verse, and a final Chorus. The lyrics are in English and Bengali script. The music is in 2/4 time and G major (with some chromaticism in the verse).

To next strain

Fine

desh. _____ desh. _____

Verse:

Once a - gain _____ we stand a - side _____ And watch the fam - i - lies cru - ci -

fied See a teen - age _____ moth - er's va - cant eyes As she

watch - es _____ her fee - ble ba - by try _____ To fight the mon - soon rains and the

chol - er - a flies. _____ And the stu - dents _____ at the u - ni -

ver - si - ty _____ A - sleep at night _____ quite peace - ful - ly The

sol - diers came _____ and shot them in their beds _____ And ter - ror

took the dorm, _____ a - wak - 'ning shrieks of dread _____ And si - lent

fro - zen forms _____ and pil - lows drenched in red. _____

D.S. al Fine

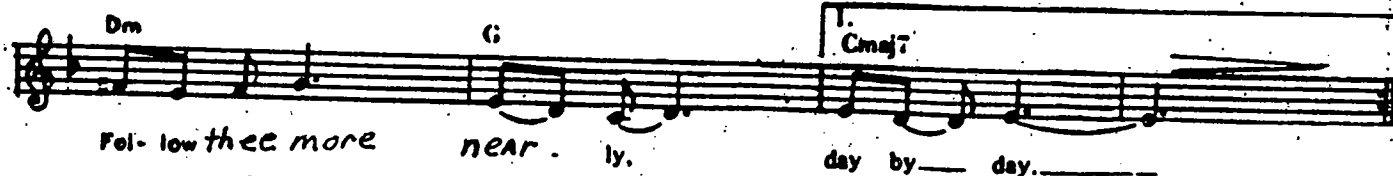
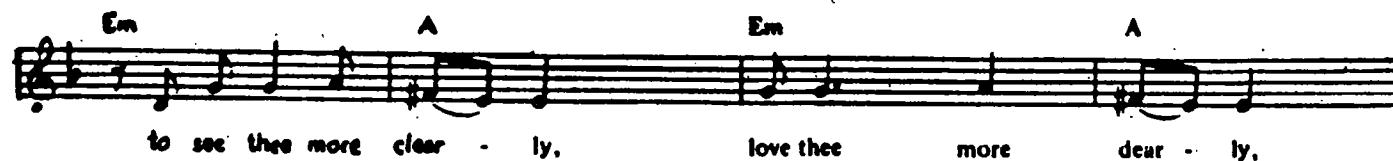
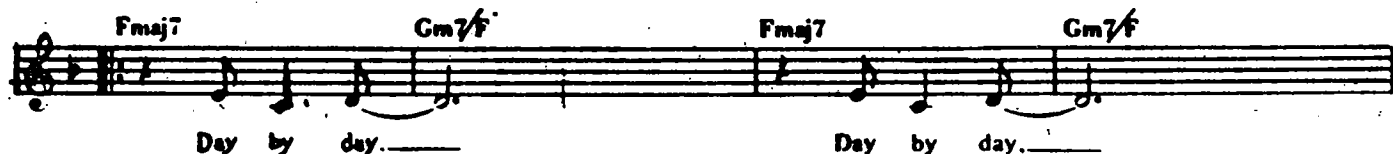
Bang - la -

18.

DAY BY DAY

(From the Musical Production "GODSPELL")

Easy Waltz Feel,



Light Rock Feeling

2. Cmaj7

Fmaj7

Gm7/F

Day by day. _____

Day by day. _____

Fmaj7

Gm7/F

Bbmaj7

Am7

Day by day. _____

Oh, dear Lord, three

Cmaj7

(2nd time, repeat these 4 measures 4 times)

Em

A

things I pray _____

to see thee more clear - ly. _____

Fm

A

Dm

C

love thee more dear - ly. _____

fol - low thee more near - ly _____

1. Cmaj7

2. Cmaj7

Fmaj7

Day by day _____

Day by day _____

Cmaj7

Fmaj7

Amaj7

Day by day _____ by day by day _____ by day. _____

GARDEN PARTY

Verse

1. I went to a gar-den part - y to rem-i - nisce with my old friends. — A

2.

3.

4.

chance to share old mem - o - ries. — and play our songs a - gain. When I

got to the gar - den part - y they all knew my name. — But

no - one re - cog - nized — me. I did - n't look the same — But it's

Chorus

all right now. — I learned my les - son well, — You see, you

21.

can't please ev-'ry- one so you got to please your- self.

2.3.4.

la la la la la la la la

3. To Verse 3
To Verse 4
D.S. al Coda

CODA

3.
4. Some-one

2. People came for miles around. Everyone was there
Yoko brought her walrus - There was magic in the air.
And over in the corner - much to my surprise
Mr. Hughes hid in Dylan's shoes wearing his disguise. (Chorus)
3. I played them all the old songs - I thought that's why they came
No one heard the music - We didn't look the same.
I said hello to 'Mary-I-ou' - She belongs to me
When I sang a song about a Honky-Tonk, it was time to leave. (Chorus)
4. Someone opened up a closet door and out stepped Johnny B. Goode.
Playing guitar like a ring an' a bell - And lookin' like he should.
If you gotta play at garden parties, I wish you a lot a' luck;
But if memories were all I sang - I'd rather drive a truck. (Chorus)

CLAIR


Clair, _____ the mo - ment I met you I swear _____ I
 felt as if some - thing some - where _____ had hap - pened to me, _____ which
 I could - n't see. _____ And then _____ the mo - ment I met you a -
 Clair _____ if ev - er a mo - ment so
 gain _____ I know in my heart that we were friends, _____ It
 rare _____ was cap - tured for all to com - pare, _____ That
 had to be so, _____ it could - n't be no. _____ But try _____ in
 mo - ment is you, _____ in all that you do. _____ But why, _____ in
 hard as I might do, I don't know why _____ you get to me in a way I
 spite of our age _____ dif - f'rence do I cry. _____ each time I leave you I feel
 can't de - scribe, _____ Words mean so lit - tle when you look up and smile. I don't care
 I could die. _____ Noth - ing means more to me than hear - ing you say, 'I'm goin' to






what peo-ple say, to me you're more than a child, Oh Clair,
 mar-ry you, will you mar-ry me, Un-cle Ray? Oh Clair,





Clair, _____ Clair, _____ I've told you be-fore, don't you










dare, get back in-to bed, can't you see that it's late, no you can't








have a drink, Oh, all right then but wait just a bit while



I in an ef-fort to ba-by sit, cap-ture my breath, what there is






left of it. You can be mur-der at this hour of the day, but in the





morn-ing the sun will seem a life-time a-way. Oh, Clair,





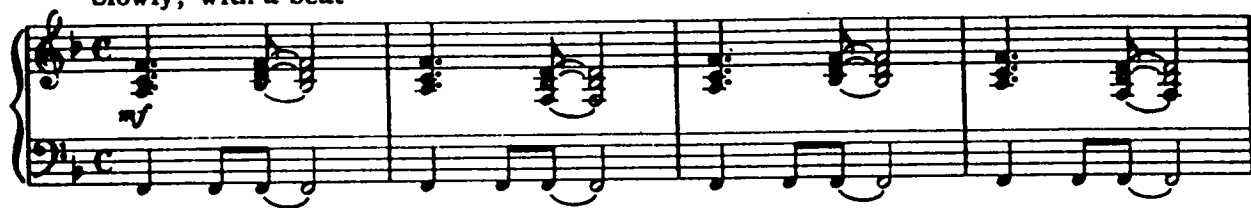



Clair, _____ (optional)

Clair, _____ (Spoken) Oh Clair

DELTA DAWN

Slowly, with a beat



Chorus

Del - ta Dawn, what's that flow-er you have on? Could it be a fad-ed rose from days gone

(Musical notation for the first line of the chorus, including guitar chords F, Bb, and F)

by? And did I hear you say he was a meet-in' you here to-day to

(Musical notation for the second line of the chorus, including guitar chords C, F, Bb, and F)

take you to his man-sion in the sky. 1. She's sky.

(Musical notation for the third line of the chorus, including guitar chords F, C, Bb, F, Bb, and F)

To next strain

Fine

Verse

25.

for - ty - one and her dad-dy still calls her ba - by.
young - er days they called her Del - ta Dawn,

All the folks a-round Browns-ville say she's cra - zy.
Pret-ti-est wom - an you ev-er laid eyes on, 'Cause she
Then a

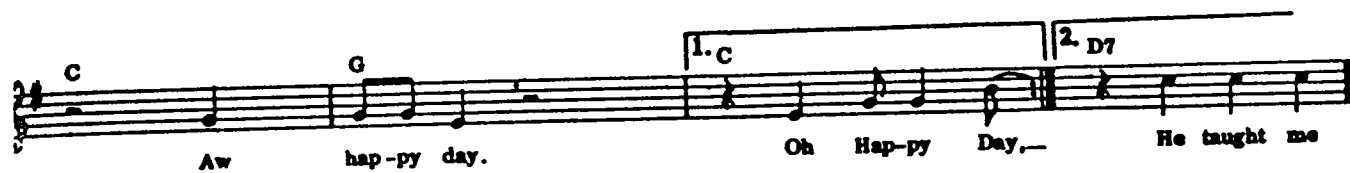
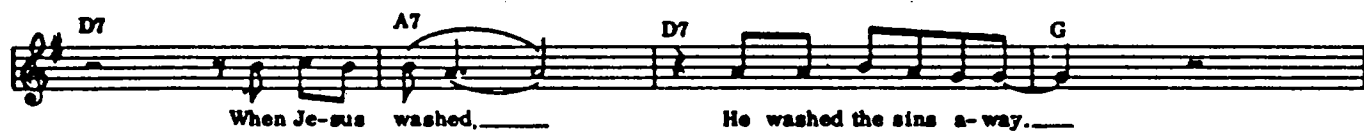
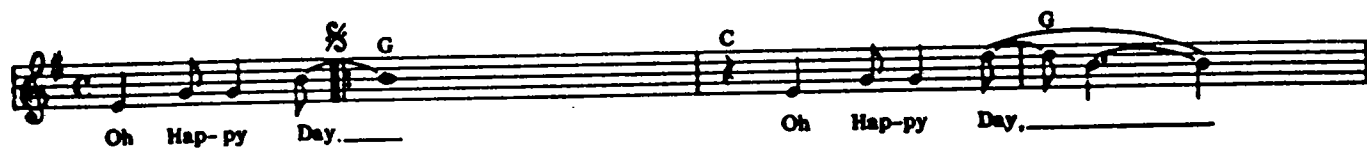
walks down - town with a suit - case in her hand,
man of low de - gree stood by her side, And

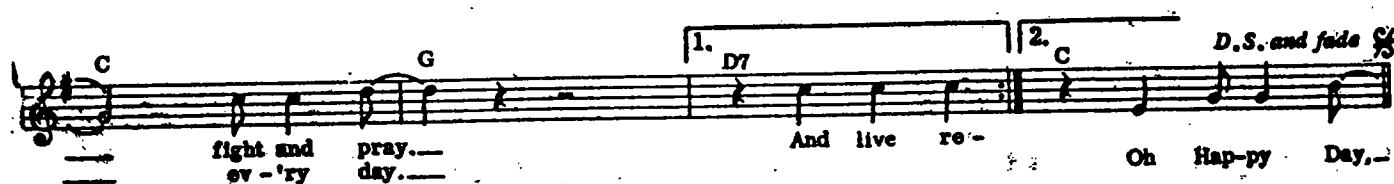
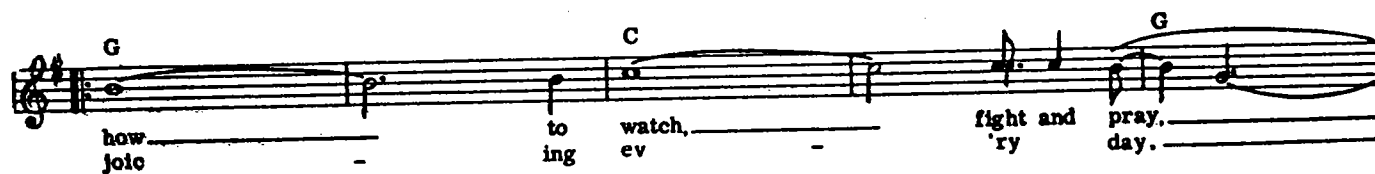
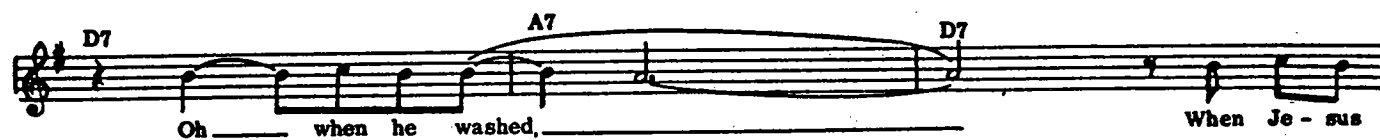
Look - in' for a mys-ter-i-ous dark-haired man,
prom-ised her he'd take her for his

1. In her
2. In her bride.

D.S. al Fine

OH HAPPY DAY





Daughter Of Darkness

Am Em

Wom-an, _____ I can re-mem-ber a wom-an, _____
 Hea-ven, _____ we had our own kind of hea-ven, _____

Warm were her kiss-es and ten-der was she, _____ ly-ing there in my
 Shar-ing to-geth-er the mag-ic of love _____ in a world of _____

arms. _____ Why, _____ why did you de-
 own. _____ Then, _____ oh so sud-den-ly

-ceive me _____ What dev-il in-side made you go _____
 you were no. _____ love-I. de-pend-ed up-on _____

_____ when I need-ed you most _____ of all. } Oh
 dis-ap-peared when you went _____ a-way. }

(Chorus) A

Daugh-ter of dark-ness _____ stay out of my-life, _____

my life. _____ You took my heart, _____ you broke it a-part, _____ you

Daugh-ter of dark-ness. _____ Daugh-ter of dark-ness, _____

leave me a-lone-for ev-er. _____ Daugh-ter of dark-ness, gone is the love—that

we shared to-geth-er. _____

1 2 (And for repeat to Chorus) D.M.

ROCKIN' ROBIN

29.

VERSE

1-3 He rocks in the tree-top, all the day long, Hoppin' and a-bop-pin' and a-sing-in' his song.
 2 Ev'ry little swallow, ev'ry chick-a-dee, Ev'ry lit-tle bird in the tall— oak tree. The

All the lit-tle birds on Jay-bird street. love to hear the rob-in go "Tweet, tweet, tweet!"
 wise old owl, the big black crow, flap their wings, sing-in' "Go, bird, go."

CHORUS

ROCK-IN' RO-BIN,— ROCK-IN' RO-BIN,—

Blow, ROCK-IN' RO-BIN, 'cause we're real-ly gon-na rock to-night.—

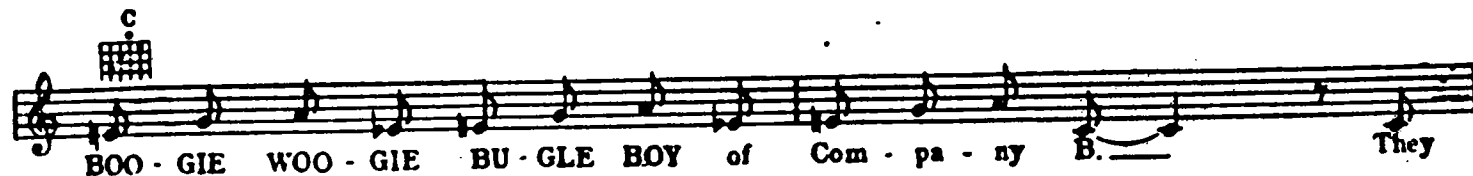
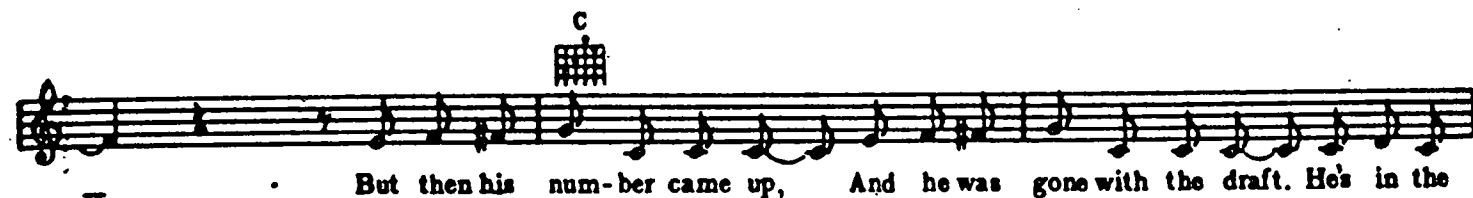
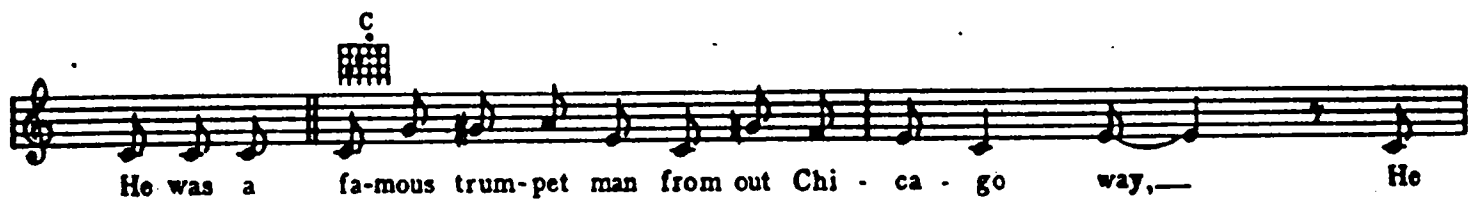
2. A pret-ty lit-tle ra-ven at the bird band-stand,

taught him how to do the bop and it was grand. They started go-in' steady, and bless my soul, He

out - bopped the buz-zard and the o - ri - ole. 3 He

CODA

30. Boogie Woogie Bugle Boy



31.

C7 F

could-nt jam. The cap-tain seemed to un-der stand_ Be-cause the
ear - ly bright. They clap their hands and stamp their feet_ Be-cause they

C G7

next day the "cap" went out and draft-ed a band, And now the comp-'ny jumps when he plays re-veil-le, He's the
know how he plays when some-one gives him a beat, He real-ly breaks it up

C

BOO-GIE WOO-GIE BU-GLE BOY of Com - pa - ny B_ A toot! A toot!

toot did-dle ah-da toot. He blows it eight to the bar_ in "boo-gie" rhy-thm. He

F C

can't blow a note un-less a bass and gui - tar_ is play - in' with 'im.

G7 F7

He makes the comp-'ny jump when he plays re-veil - le, He's the

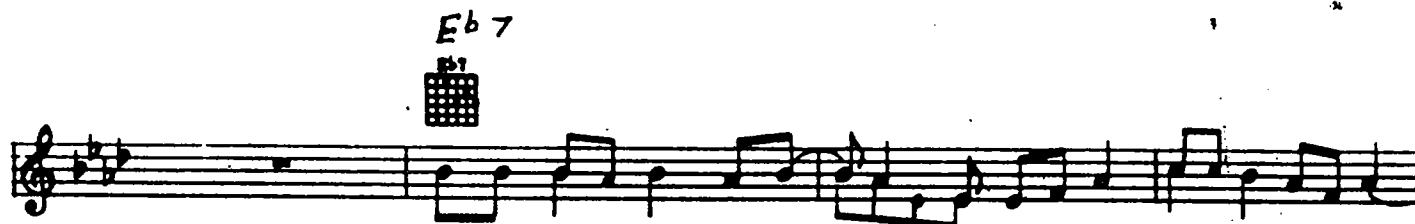
C

BOO-GIE WOO-GIE BU-GLE BOY of Com - pa - ny B_ He Com - pa - ny B_

I BELIEVE IN MUSIC



1. Well I could just sit a-round mak - in' mu - sic all day long.
2. Mu - sic is love, love is mu - sic if you know what I mean.
3. Mu - sic is the u - ni-ver - sal lan-guage and love is the key.



Long as I'm mak - in' mu - sic I know I can't do no-bod-y wrong.
 Peo - ple who be-lieve in mu - sic are the hap-pi-est peo-ple I ev-er seen.
 To broth-er - hood and peace and un - der - stan-ding to liv - in' in har-mo-ny.



And who knows, may - be some-day I'll come up with a song.
 So clap your hands stomp your feet shake your tam-hour-ine.
 So take your bro - ther by the hand and sing a-long with me.



That makes peo - ple wan-na stop their fus - sin' and fight-in' just long enough to sing a-long.
 Lift your voic - es to the sky. God loves you when you sing.
 And find out what it real ly means to be young and rich and free.

A^b *A^b* *B^bm*

1. *Ev-ry-bod-y sing I be-lieve in mus-ic.*

D^b *E^b* *A^b*

I be-lieve in love.

A^b *B^bm* *D^b* *E^b*

I I be-lieve in mus-ic. I be-lieve in

A^b *A^b* *B^bm*

love. Sing it to me chil-dren. I I be-lieve in mus-ic.

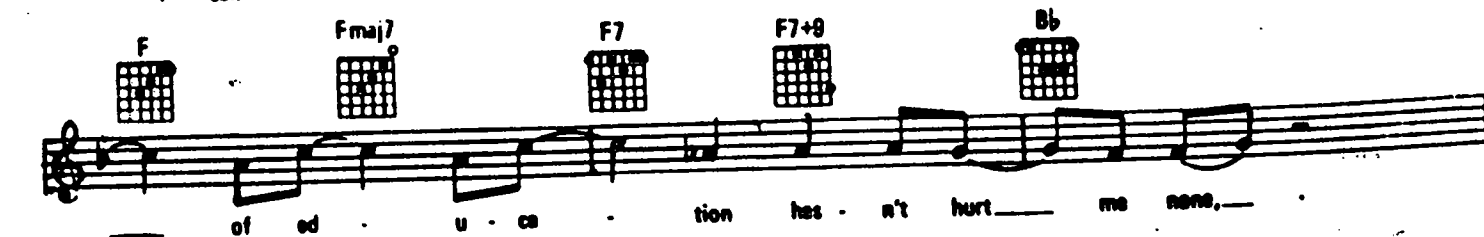
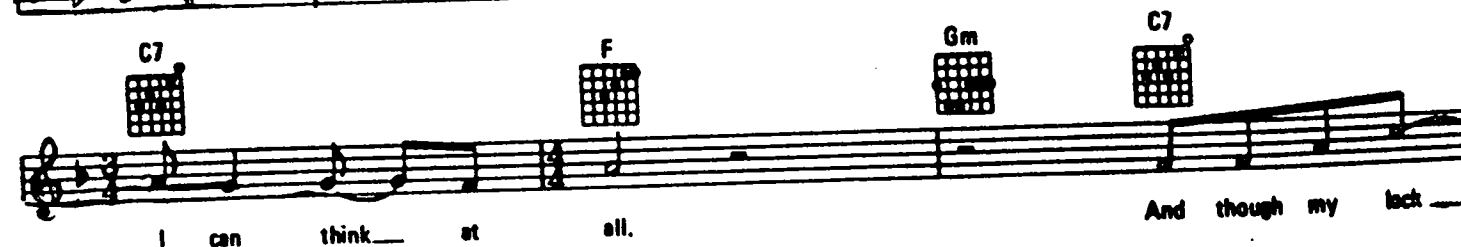
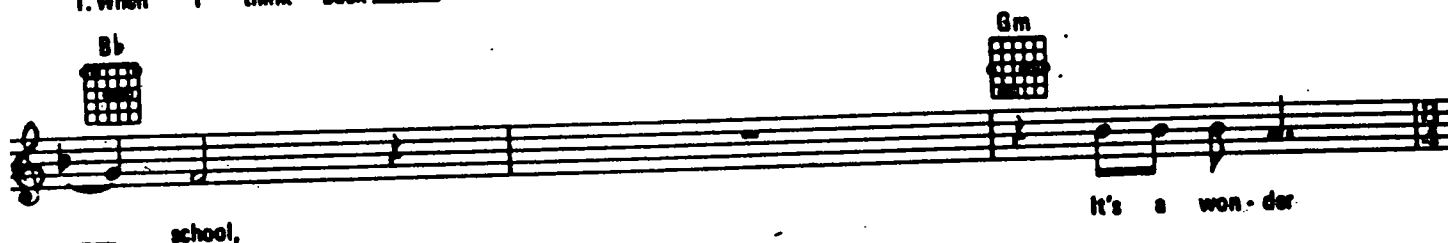
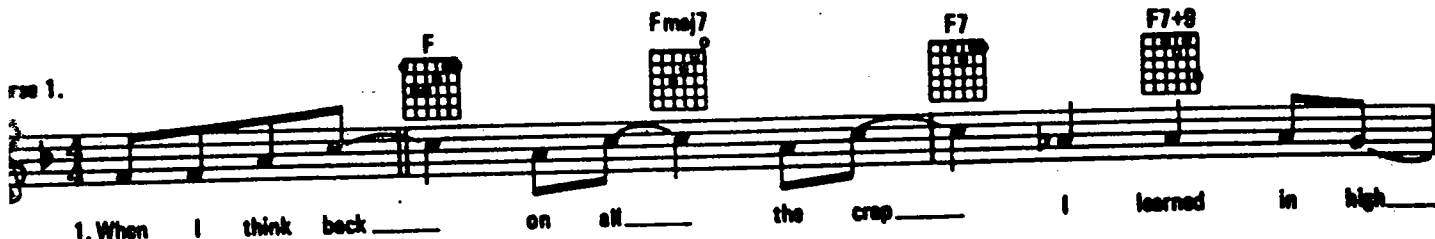
D^b *E* *A^b*

Lord knows that I I be-lieve in love.

D.S. 3rd. ending and fade

Kodachrome*

With a moving beat





I can read the writ - ing on the wall...



Ko - da - chrome, They give us those nice



bright col - ors, They give us the greens of sum -



mers, Makes you think all the world's a sun - ny



day. Oh yeah, I got a Ni kon



cam - ra, I love to take a pho to - graph, So mom - ma, don't take



my Ko - da - chrome a way.

36.

To next strain
 Dm Gm C No chord *Fine*

2. If you took all —

Verse 2.

F Fmaj7 C7 F7+9 Bb

the girls — I knew when I was sin - gle

Gm C7

And brought them all to - geth - er for — one

F Gm C7 F Fmaj7

night, I know they'd nev - er match — my

F7 F7+9 Bb

sweet im - ag - i - na - tion, —

Gm C7 F F7 *D.S. al Fine 3/8*

And ev - 'ry - thing looks worse in black and white. Ko - da -

HOW CAN YOU MEND A BROKEN HEART

37

E

I can think of young-er days when liv - ing for my life was
I can still feel the breeze that rus - tles through the trees And

F#m7 F#m9 E G#7 D#m7 G#7

ev - 'ry-thing a man - could want to do, - I could nev - er see to -
mist - y mem-o-ries - of days gone by; - We could nev - er see to -

C#m F#7 B F#m7 B7 B

mor - row, - But I was nev - er told a - bout the sor-row. And -
mor - row, - But no one said a word a - bout the sor-row.

Chorus EmaJ7 F#m

How Can You Mend A Bro-ken Heart, - How can you stop the rain - from fall - ing down? -

A B A B F#m7 B6 B7 E

How can you stop the sun from shin - ing, What makes the world go 'round?

EmaJ7 F#m

How can you mend this bro - ken man? How can a los - er ev - er

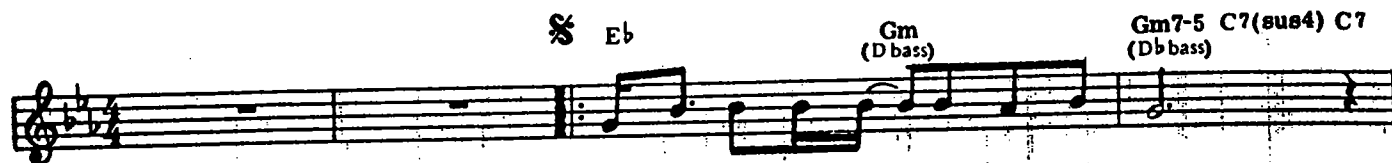
A B A B F#m7 B6 B7

wit? Please help me mend my bro - ken heart, And let me live a -

1. E A E 2. E EmaJ7

gain. gain.

rainy days and mondays



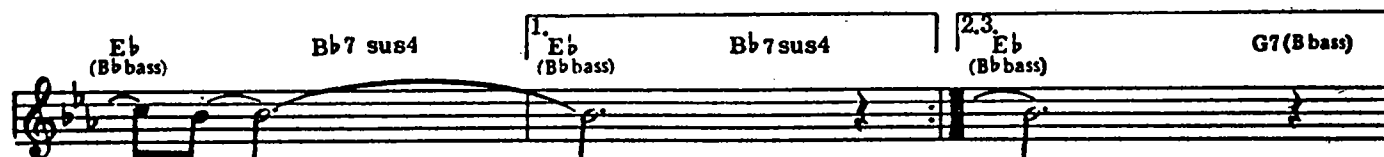
1. Talk-in' to my-self__ and feel-in' old,
2. What I've got they used__ to call the blues,
3. What I feel has come__ and gone be-fore,



some-times I'd like to quit,__ no-thing ev-er seems to fit,__ Hang-in' a-round,__
 noth-in' is real-ly wrong,__ feel-in' like I don't be-long,__ Walk-in' a-round,__
 no need to talk it out,__ we know what it's all a-bout,__ Hang-in' a-round,__



no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me __
 somekind of lone - ly clown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me __
 no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me __



___ down. ___
 ___ down. ___
 ___ down. ___



Fun-ny but it seems__ I al-ways wind up here with you,__
 3. (Instrumental)



nice to know some-bo-dy__ loves__ me.

Cm7 A♭maj7 Fm7 B♭7 Gm7

Fun-ny but it seems that it's the on - ly thing to do.

Gm7 A♭maj7 B♭7sus4 (F bass) B♭ B♭7sus4 (F bass) B♭

run and find the one who loves me.

CODA C7sus4 (G bass) C7sus4 C7 F Am (E bass) Am7-5 (E♭ bass) D7sus4 D7

What I feel has come and gone be - fore.

Gm11 Am7 Gm11 (B♭ bass) Am7

No need to talk it out we know what it's all a - bout.

Dm7 (C bass) B♭maj7 (A bass) Gm7 (C bass) F (A bass)

Hang - in' a - round, noth - in' to do but frown.

1. B♭ B♭ (C bass) B♭ (C bass) A7 (C♯ bass)

RAIN - Y DAYS AND MON - DAYS al - ways get me down.

2. B♭ Gm7 Am B♭ (C bass)

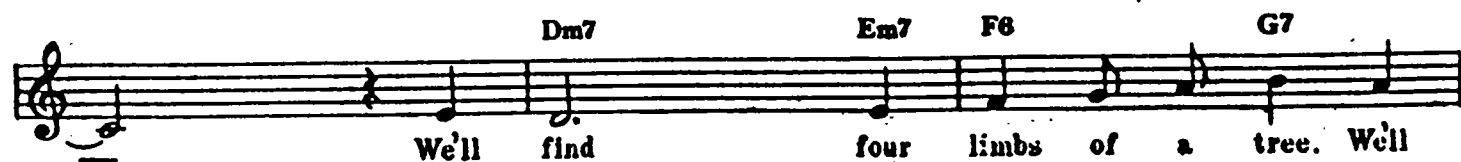
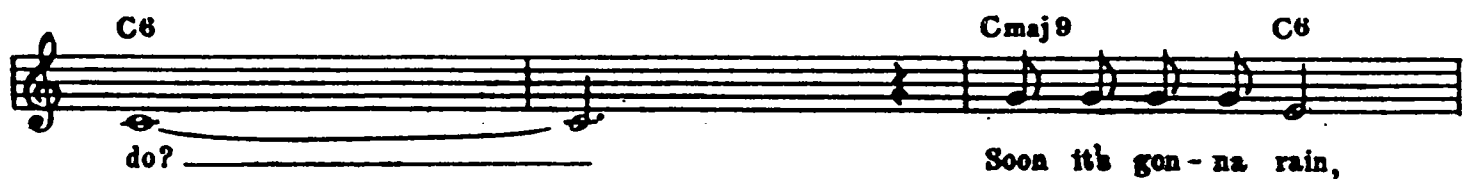
RAIN - Y DAYS AND MON - DAYS al - ways get me

F Gm7 (F bass) F Gm7 (F bass) F Gm7 (F bass) F♯sus4 (C bass) Fmaj7

down.

40.

SOON IT'S GONNA RAIN



Cmaj9 C8 Em7 Am7 Dm7 4/.

build four walls and a floor. We'll bind it

Fmaj7 Am7 D9 Dm7 G7

o - ver with leaves, Then duck in - side to stay.

Cmaj9 C8 Cmaj9 C8 Cmaj9 C8

Then we'll let it rain. We'll not feel it. Then we'll let it rain,

Em7 A7 Dm9 D9 Dm7 G7(b9)

Rain pell mell. And we'll not com-plain If it nev - er stops at

Em7 A9 Dm7 Em7

all We'll live and love with -

F8 G7(sus) G7(b9) C9

in our own four walls.

1. G7 2.

42.

THE LONG AND WINDING ROAD

Guitar → Am (Capo up 4 frets) Em G9sus4 C C/bb bass
 Keyboard → C#m G#m B9sus4 E E/bb bass

The long and wind-ing road — that — leads — to your door —
 wild and wind - y night — that the rain — washed a - way —

F C/E bass Am Dm7 G7
 A E/G# bass C#m F#m7 B7

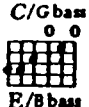

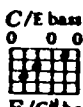
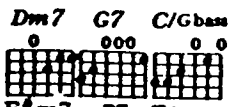

will nev-er dis-ap-pear, I've seen that road be-fore—
 has left a pool of tears cry-ing for the day—

C7sus4 F C/E bass Am Am7
 E7sus4 A E/G# bass C#m C#m7

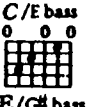

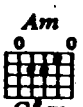
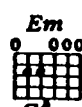

It al-ways leads — me here,
 Why leave me stand-ing here,

Dm7 G7 1. C 2. C
 F#m7 B7 E E

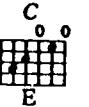
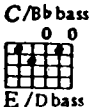

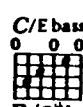
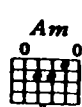
lead me to your — door. The
 let me know the — way.


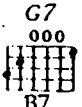
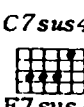
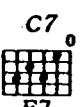

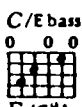
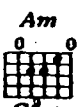
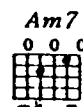
Man-y times__ I've been a-lone__ and man-y times__ I've cried, An-y-way__ you'll nev-er know__ the


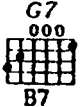
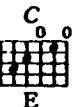

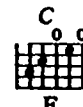
man-y ways I've tried but still they lead me back__ to the long__

— wind - ing road,__ You left me stand-ing here,

a long long time a - go,__ Don't leave me wait - ing here,

lead me to your__ door. Da da da da._____

EVERYTHING IS BEAUTIFUL

Moderately Bright

Je - sus loves the lit - tle chil - dren, all the lit - tle chil - dren of the

world, Red and yel - low, black and white, they are pre - cious in His sight, Je - sus

Beau - ti - ful _____ in its own way, _____ Like a star - ry

loves the lit - tle chil - dren of the world, _____ CHORUS Eve - ry - thing is

sum - mer night, or a snow - cov - ered win - ter's day, Eve - ry - bod - y's

beau - ti - ful _____ in their own way _____ un - der God's hea - ven the

Guitar Chords: F, B^b, F, C, F, C, F, B^b, F, F, Dm⁷, G⁷_{sus}, G⁷, B^b, C⁷, F, C^{sus}, C, C^{sus}, C, F, B^b, F, Dm⁷, G⁷_{sus}, G⁷, C^{sus}, C.

45.

VERSE

world's gon-na find a way. There is none so

Chords: C sus, C, F, B^b, F, C⁷, F

blind as he who will not see, We must not close our

Chords: C, B^b, F

minds, we must let our thoughts be free, for ev-'ry hour

Chords: C, B^b, F

that pass-es by you know the world gets a lit-tle bit old - er,

Chords: C, B^b, F

It's time to re-al-ize that beau-ty lies in the eyes of the be-

Chords: C, B^b

hold - er. And Eve-ry-thing is hold-er. Eve-ry-thing is

1. 2. D. S. and fade out on chorus

Chords: F, B^b, F, F, B^b, F

THIS GIRL IS A WOMAN NOW

VERSE

F **G** **B^bm** **F**

This girl walked in dreams, Play-ing in a world of her own.

G **B^bm** **F**

This girl was a child, Ex-ist-ing in a play-ground of stone.

B^b **C** **B^b** **C**

Then, one night her world was changed;— Her life and dreams were re - ar-ranged.—

B^b **Am⁷** **Dm⁷** **C7sus** **C7**

She would nev- er be the same — a - gain.—

F **B^b** **Gm⁶** **A⁷** **Dm** **B^b** **C7sus** **F** **B^b**

This Girl — Is A Wo-man Now;— She's learned how to live. This Girl — Is A

Am⁷ **Dm** **B^bmaj⁷** **Am⁷**

Wo-man Now.— She's found out — what it's all a - bout — and she's learn- in',—

Gm⁷ C⁷sus *F* *B^b* *F* *B^b 47.*

learn-in' to live.

F *G* *B^bm* *F*

This girl tast-ed love, as ten-der as the gen-tle — dawn. She cried — a sin-gle

G *B^bm* *F* *B^b*

tear, A tear-drop that was sweet and — warm. Our hearts — told us

C *B^b* *C* *B^b* *Am⁷ Dm⁷*

we were right, — And on that sweet — and vel-vet night. — A child had died, — a wo-man had been

C⁷sus *C⁷* *F* *B^b* *Gm⁶* *A⁷* *Dm*

CHORUS

born. — This Girl Is A Wo-man Now; — She's learned — how to

B^b *C⁷* *F* *B^b* *Am⁷* *Dm*

live. — This Girl — Is A Wo-man Now. — She's found out — what it's

B^bmaj⁷ *Am⁷* *Gm⁷ C⁷sus* *F*

D. S. and fade
Gl. tacet

all a-bout and she's learn - in', — learn - in' to live. —

48. BROTHER LOVE'S TRAVELLING SALVATION SHOW

1. Hot
2. Room

gets Au-gust night and the leaves hang-ing down and the grass—
sud-den-ly still and when you'd al-most bet you could hear—

— on the ground— smell-in' sweet,—
— your-self sweat,— he walks in,—

Move Eyes up the road to the out-side of town—and the sound—
black as coal—and when he lifts his face— ev-'ry ear—

— of the good— gos-pel beat;
— in the place— is on him.

ged tent—
and slow—

where there— ain't— no trees,—
like a— small— earth-quake,—

And that gos-
And when he—

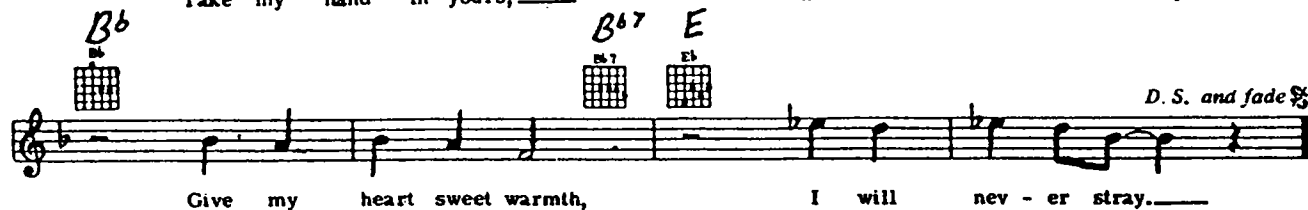
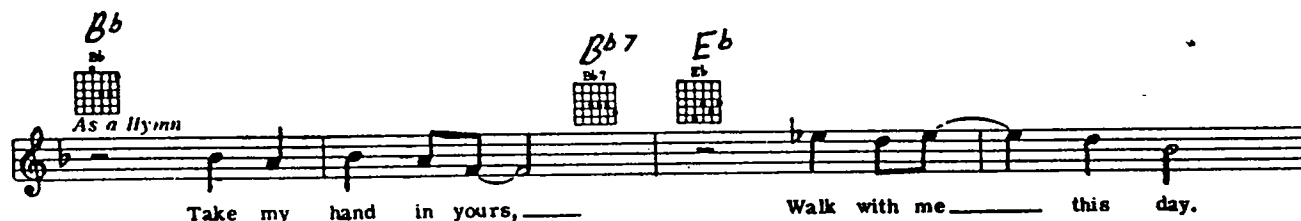
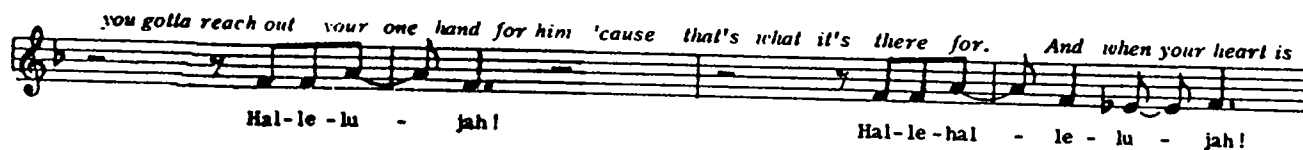
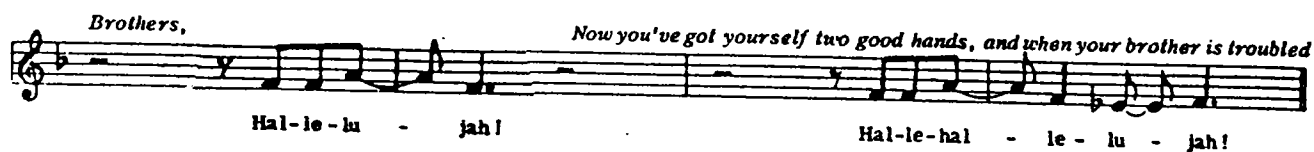
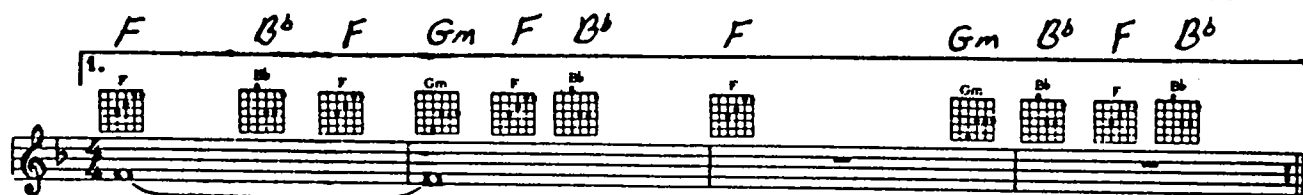
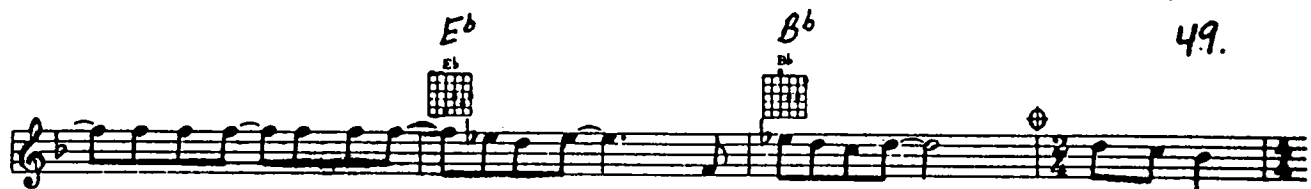
pel group—
— lets go—

tell-in' you—and me,— It's Love, Broth-er Love, say Broth-
half the val-ley shakes,—

Pack up the ba-bies and grab—

er Love's Trav-'lin' Sal-va-tion Show,—

Chords: F, Bb, F, Bb, F, Bb, Bb7, Eb, Bb, Eb, F7, Eb, F7, Bb



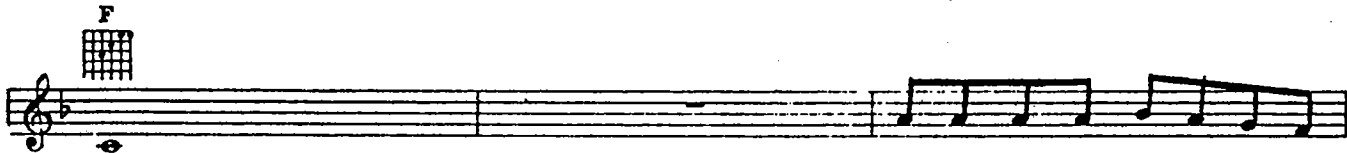
50.

LOVING HER WAS EASIER

than anything I'll ever do again

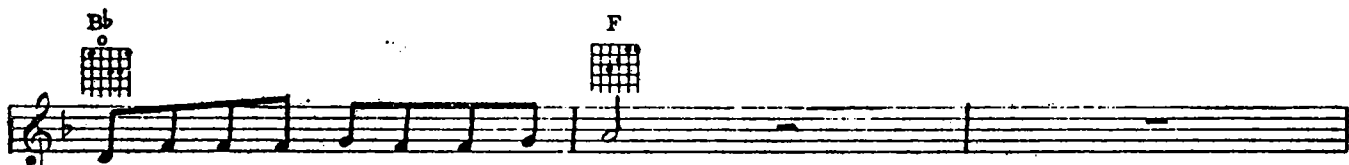


I have seen the morn-ing burn-ing gold-en on the moun-tain in the
Wak-ing in the morn-ing to the feel-ing of her fin-gers on my



skies;
skin;

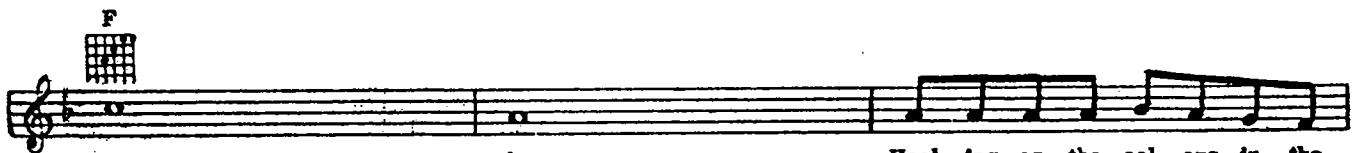
Ach-ing with the feel-ing of the
Wip-ing out the trac-es of the



free-dom of an eag-le when she flies;
peo-ple and the plac-es that I've been;



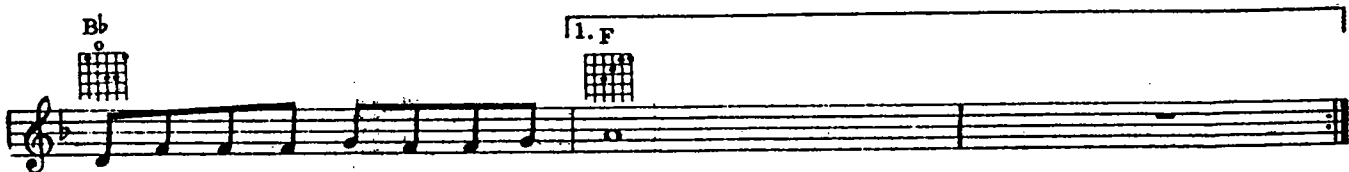
Turn-ing on the world, the way she smiled up-on my soul as I lay
Teach-ing me that yes-ter-day was some-thing that I nev-er thought of



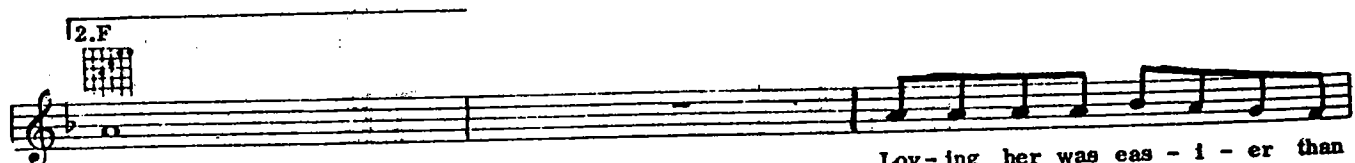
dy
try

ing;
ing;

Heal-ing as the col-ors in the
Talk-ing of to-mor-row and the

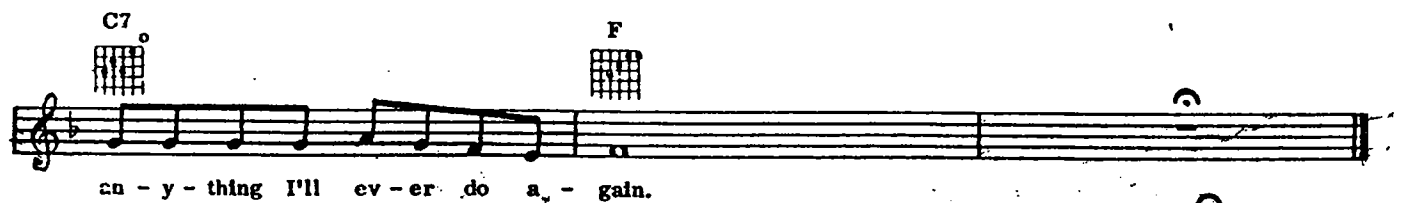
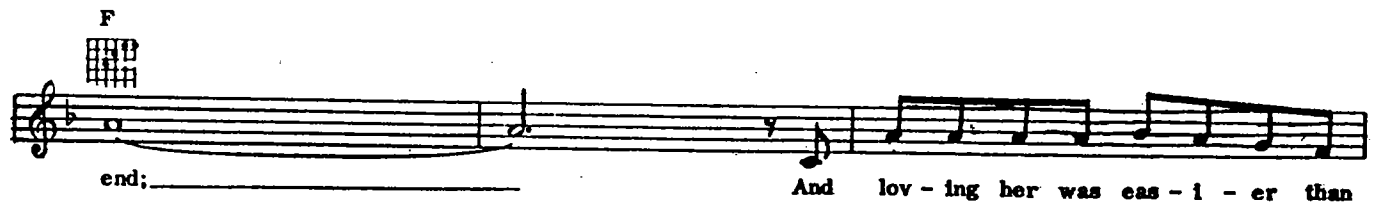
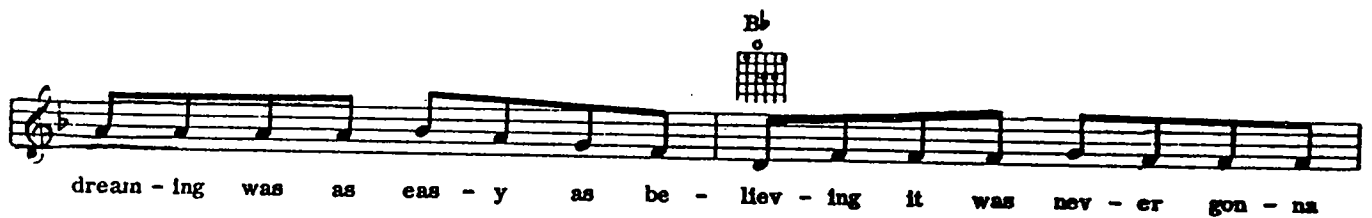
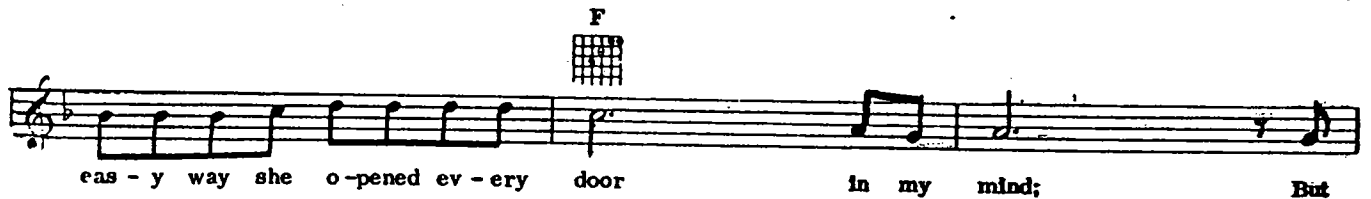
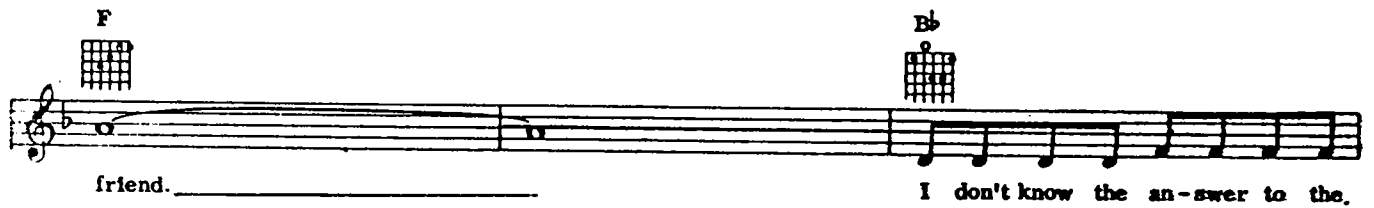
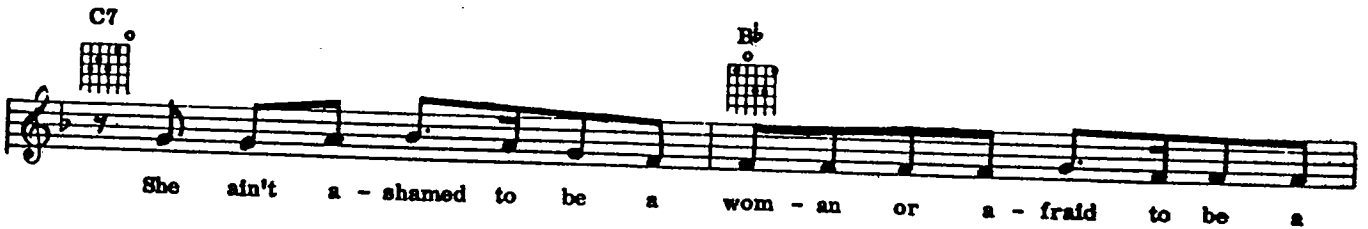
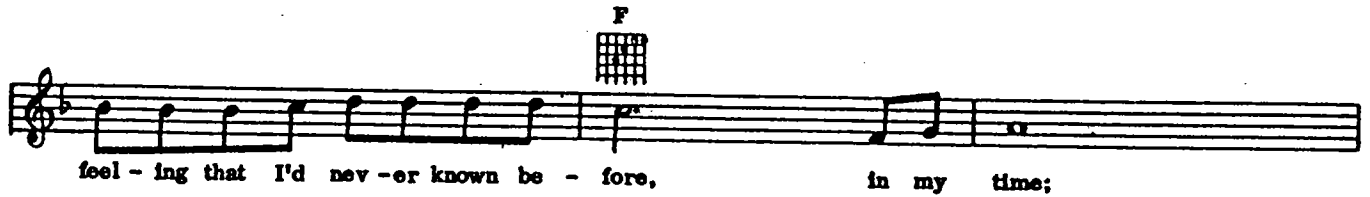
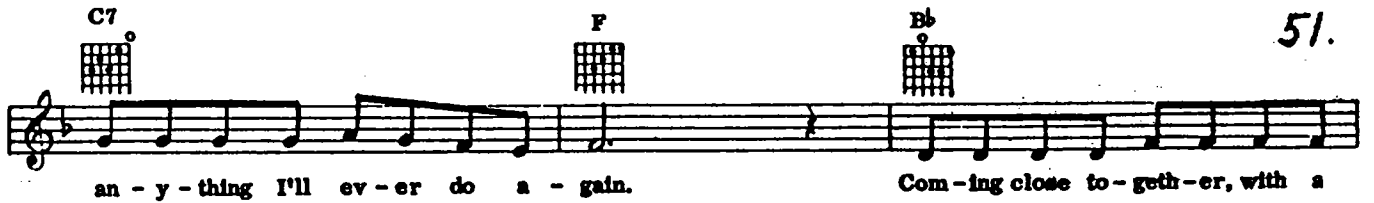


sun-shine and the shad-ows of her eyes.
mon-ey, love and time we had to



spend.

Lov-ing her was eas-i-er than



MAKE YOUR OWN KIND OF MUSIC

1. No-bod-y can tell — ya; —
 2. You're gon-na be no — where, —




There's on - ly one song —
 The lone - li - est kind —

— worth sing - in', — 'Cause it Just to —
 of lone - ly, They may try and sell — ya, —
 It may be rough go - in', —


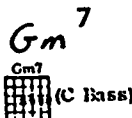
hangs them up — to see — some-one — like you. — But you've got - ta
 do your thing's the hard - est thing - to do. —

make your own — kind of mu - sic Sing your own — spec-ial song, —



Make your own — kind of mu - sic e - ven if no-bod - y else sings a -





long. _____ So if you can - not take my hand,


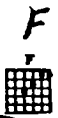




And if you must be go - in',

I will un-der - stand. _____

You got - ta - make your own kind of mu - sic

Sing your own spe-ial song, Make your own kind of mu - sic






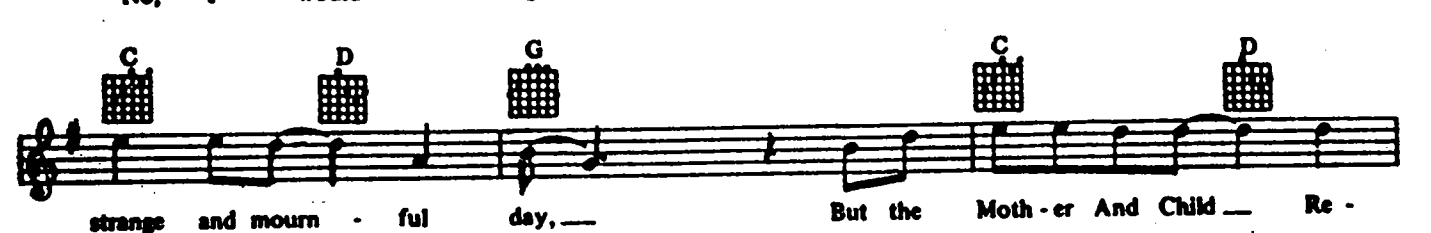


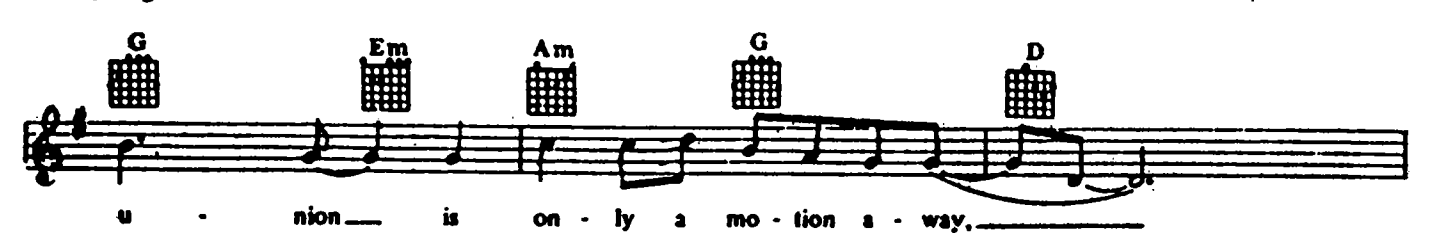

e - ven if no-bod - y else sings a - long. _____ You got - ta

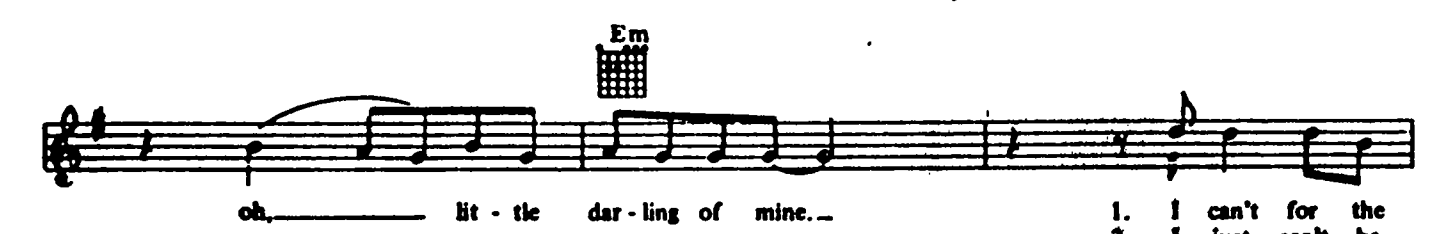
Repeat and fade

MOTHER AND CHILD REUNION



 No, I would not give you false hope on this

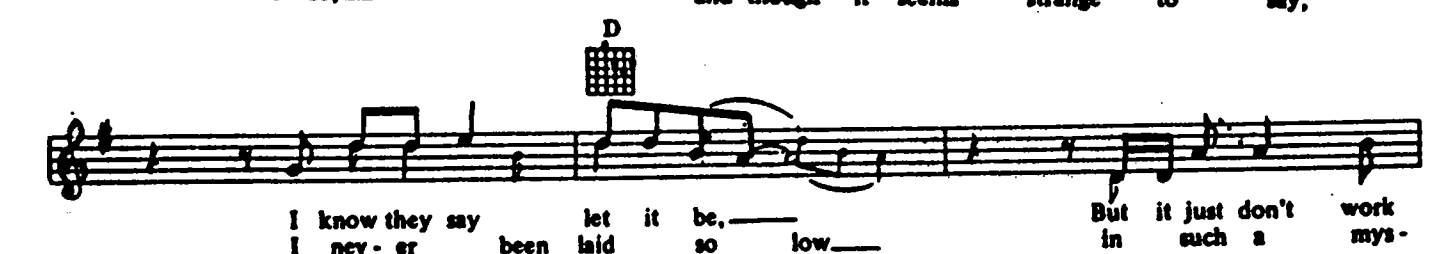

 strange and mournful day, But the Mother And Child Re-

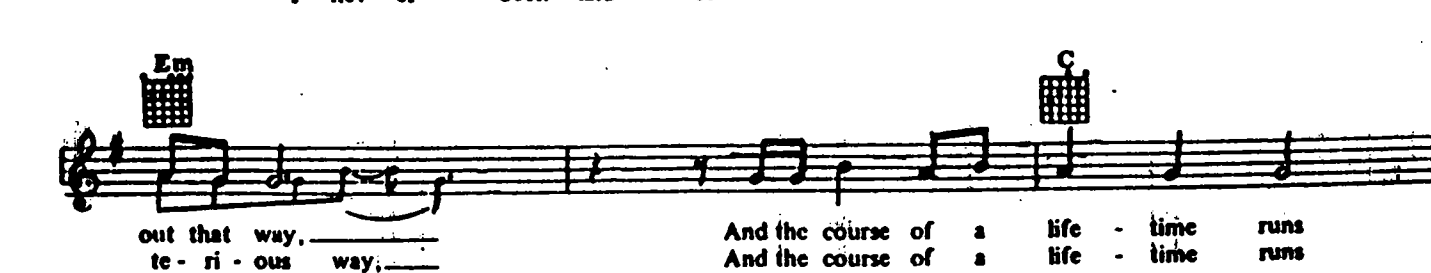

 union is only a motion away,


 oh, little darling of mine.

1. I can't for the
 2. I just can't be-


 life of me re-member a sad day,
 love it's so, and though it seems strange to say,


 I know they say let it be, low But it just don't work
 I never been laid so low in such a mys-


 out that way, And the course of a life-time runs
 te-ri-ous way, And the course of a life-time runs

o - ver and o - ver a - gain. — No, I
o - ver and o - ver a - gain. — But I

would not give — you false — hope on this strange and mourn - ful

day, — When the Moth - er And Child — Re - u - nion — is

on - ly a mo - tion a - way, — Oh, — oh the

Moth - er And Child — Re - u - nion is on - ly a mo - tion a - way, —

Oh, the Moth - er And Child — Re -

u - nion — is on - ly a mo - ment a - way. —

G

56.

SING

Bb Cm7

Sing! Sing a song. Sing out

Bb Fm7 Bb7

loud, sing out strong.

Ebmaj7 Bb








Sing of good things, not bad;

Fm7 C9 Cm7 F7





Sing of hap - py, not sad.

Bb Cm7





Sing! Sing a song. Make it

sim - ple to last your whole life long. _____ Don't

wor - ry that it's not good e - nough for an - y - one else to hear.


Sing! _____ Sing a song! _____





La la do la da. La da la do la da. La da da la do la da. _____





La do la da. La da la la da. Lo da da la do lo da. _____

1. _____

Repeat and fade





2. _____

La la do la da. La da la do la da. La da da la do la da. _____

58.

GIRL TALK

Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9
 They like to chat a - bout the dress - es they will wear to - night,
 (We) (we)

Am7 D7,9 Gm7 Am7 Bb C9
 They chew the fat a - bout their tress - es and the neigh - bor's fight;
 (We) (our)

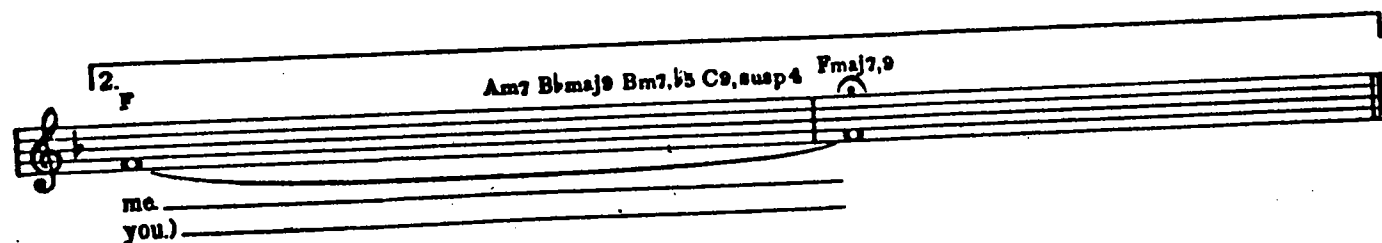
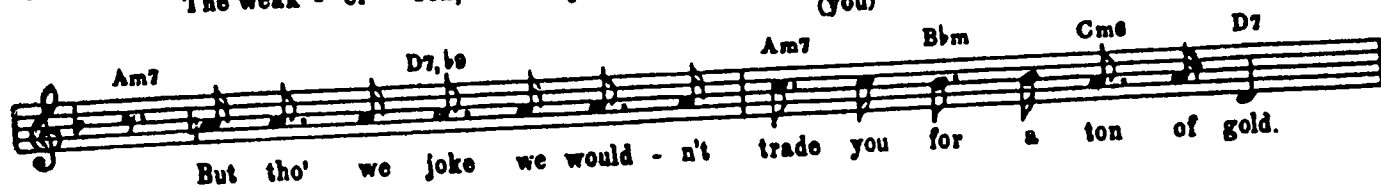
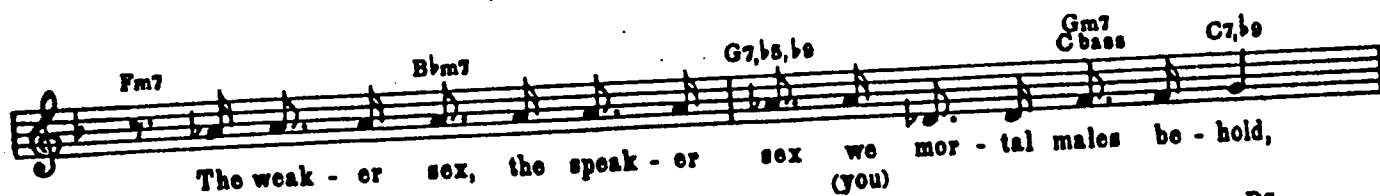
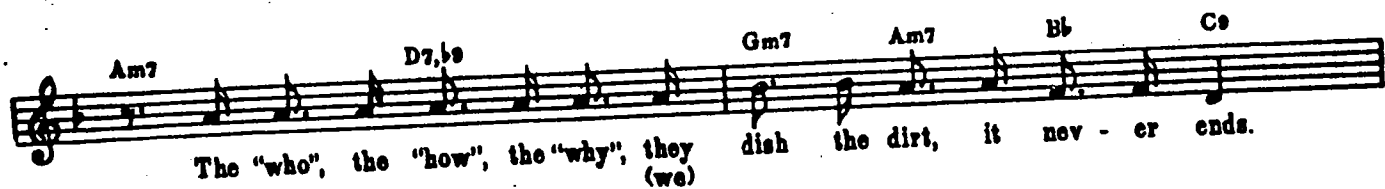
Fm7 Ebm7 G7,9,11 Gm7 Cbass C7,9
 In - con - so - quen - tial things that men don't real - ly care to know

Am7 D7,9 Am7 Ebm C#6 D7
 Be - come es - sen - tial things that wo - men find "ap - pro - po".

Dm7 Gbass G9 Gm7 Cbass Ebm7
 But that's a dame, they're all the same; it's just a game. They call it
 (we're) (We)

Am7 Dm7,9 Gm7 C9
 GIRL TALK, GIRL TALK.

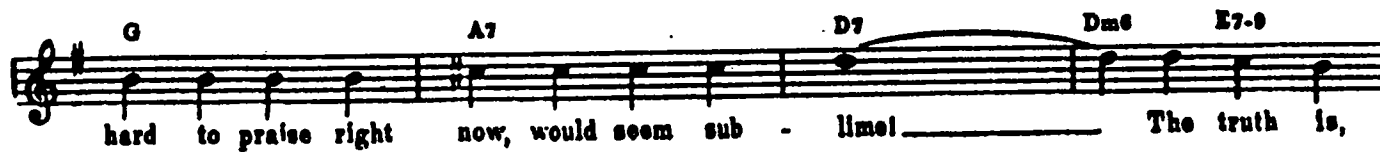
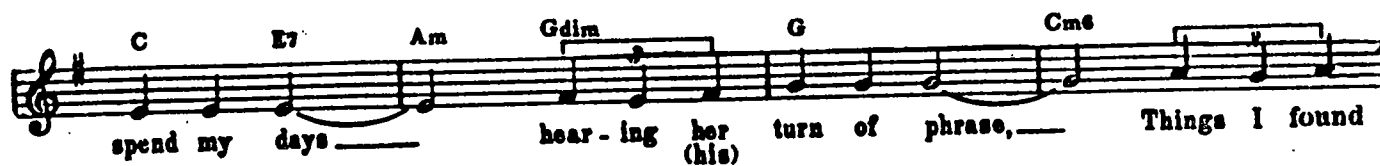
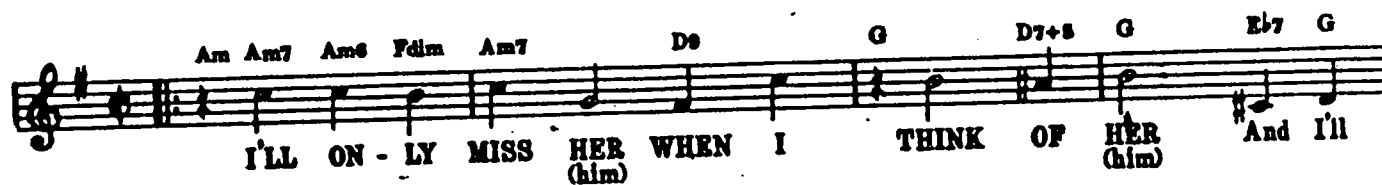
Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9
 They all me - ow a bout the ups and downs of all their friends
 (We) (our)

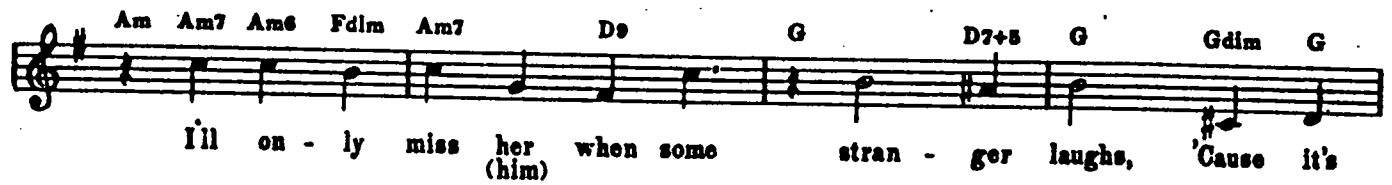


60.

I'LL ONLY MISS HER

(When I Think of Her)





LIKE YOUNG

B \flat E \flat Edim B \flat E \flat

I'm out do - in' the u - su - al plac - es, And I'm liv - in' it
 {She goes where all the an - gry young men go, Re-cites po - et-ry
 {He

B \flat B \flat 7 E \flat

LIKE — YOUNG; Then I dig me this face of all fac - es,
 LIKE — YOUNG; We start blow-in' the pad a-round 'lev - en,

B \flat G7-9 -5 Cm

{She's the cra - zi - est LIKE — YOUNG; {She drinks cof-fee at
 {He's And we're hom-in' it like — now; {He We spin rec-ords on

B \flat dim B \flat 1. Cm7

Ca - fe Es - pres - so, {She reads Ker - ou - ac LIKE — YOUNG.
 cloud number sev - en, And {he's reach-in' me

2. Am7 D7 Gmaj7 G6

like — wow! I'm — all un-strung, 'Cause man, {she's {he's

Am7 D7 Gmaj7 G6 B \flat m7 E \flat 7

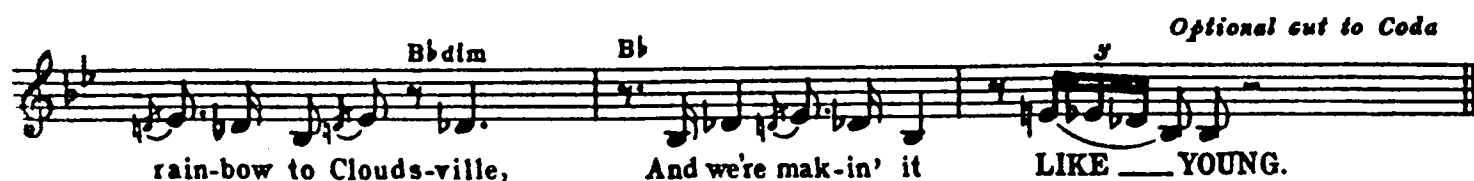
got me feel-in' LIKE YOUNG; If she were to brush — me and go,
 With-out him I'm no — good at all,

A \flat maj7 A \flat 6 Bm7 E7 Cm7 F7

I'd start in to wear my — hair a - gain like a — square a - gain.
 With-out him I'm less than a dec-i - mal, in - fin-i - tes - i - mal.

B \flat E \flat Edim B \flat E \flat

I keep get - tin' the kook - i - est no - tion, I think may - be it's



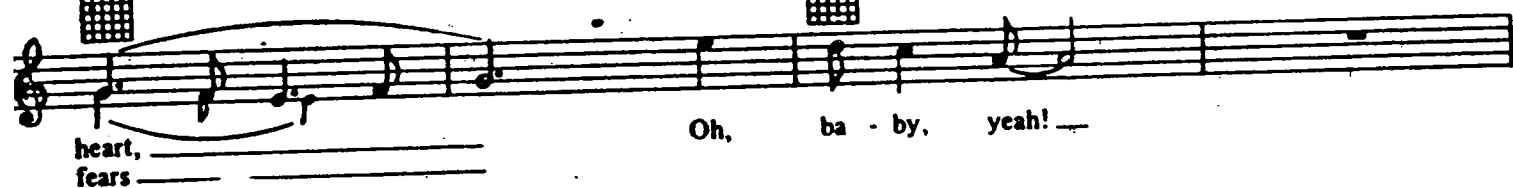
LOOKIN' THROUGH THE WINDOWS

Fmaj7

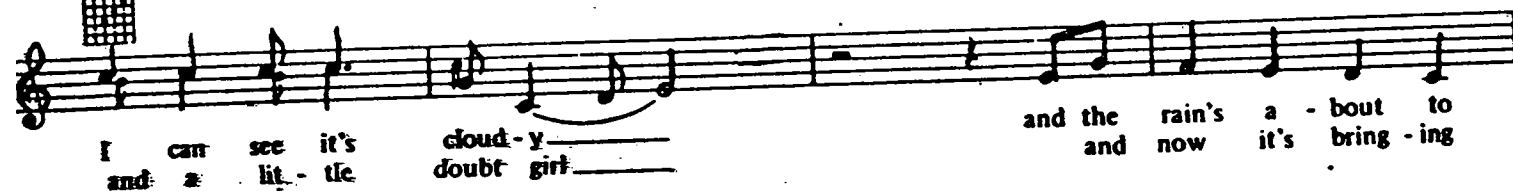


Em7

Am

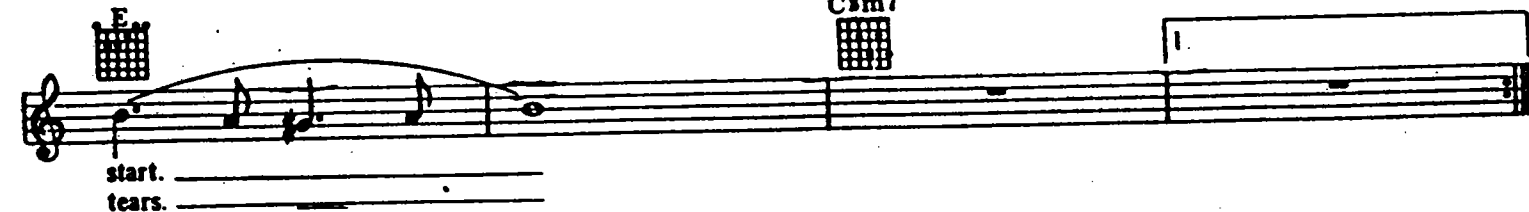


Fmaj7

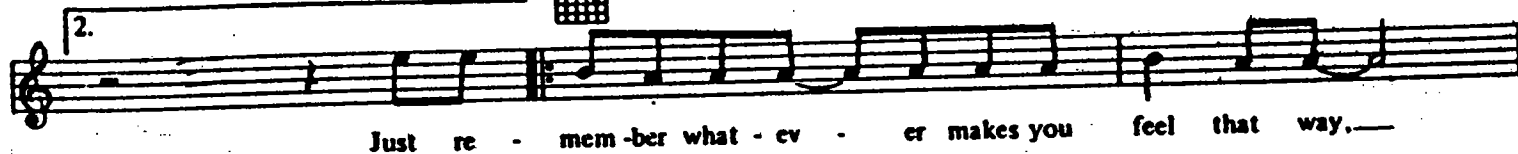


E


C#m7



D




A/C# E/B E A



Don't you wor - ry 'cause I'm ___ gon - na stay ___ right by ___ your side ___

Am Fmaj7 F/G




To keep on look - in' through the win - dows, ___

C



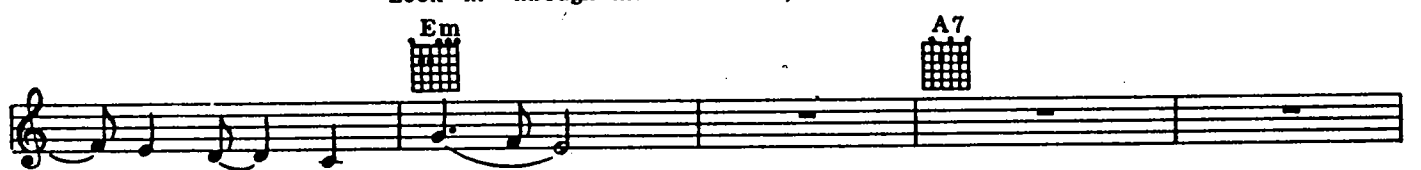
look - in' in ___ your eyes, ___

Fmaj7




Look - in' through the win - dows, ___ seems like ___

Em A7



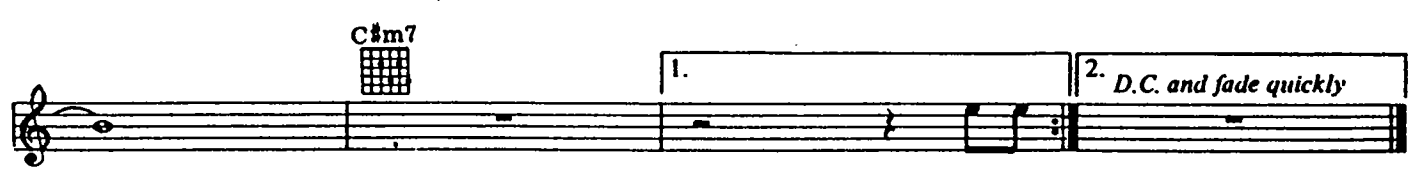
___ the on - ly way ___

Fmaj7 E



I can't know your feel - ings ___ if you still love me to - day. ___

C#m7



1. 2. D.C. and fade quickly

Just re -

66.

Here Comes that Rainy Day Feeling Again

C **Bb**

1. -3. — Here comes — that rain — y day feel-ing a — gain —
 2. Here comes — that rain — y day feel-ing a — gain —

C

And soon love's tears — will be fall-ing like rain —
 And I'll be dream — ing of you ba — by and then —

Bb **F**

It al — ways seems —
 Your face is al —

F **Fm**

— to be a Mon — day Left o — ver mem — o — ries of Sun — day
 — ways on my mind girl I'm hop — ing soon — you're gon — na find girl

C **Em** **F** **Dm** **To Coda**

al — ways spent — with you — Be — fore the clouds — ap — peared — and
 your way back — to me — 'Cause if you say — you'll stay — the

G11 G7 G11 G7 C 67.

1 2

took a - way my sun-shi - ine - rain-y days will go a - way

Bb

Mis - ty morn-ing eyes I'm try - ing to dis-guise the way

Cm C Bb

I feel But I just can't hide it peo - ple seem to know the lon -

F G sus4 G7 G sus4 D. al Coda

li - ness must show I'm think - ing of my pride but break-ing up in-side girl

⊕ CODA G11 G7 C

took a - way the sun-shi - ine Here comes that rain - y day feel-ing a - gain

Bb C Repeat & fade

Here comes that rain - y day feel-ing a - gain

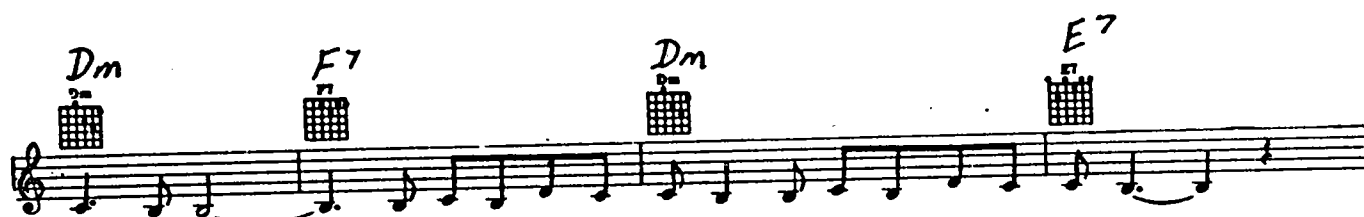
68.

FREE AGAIN

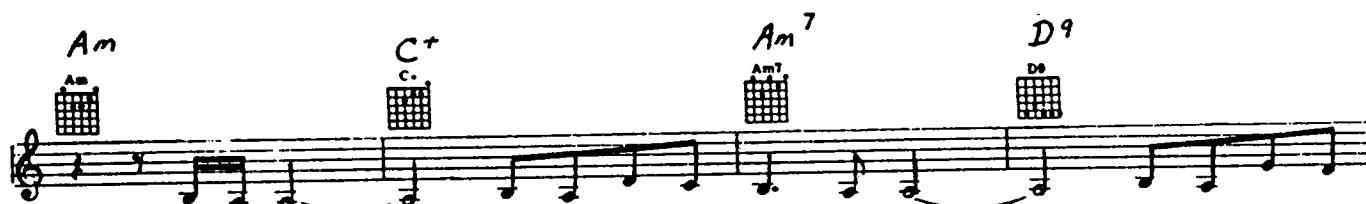
(Non-C'est Rien)



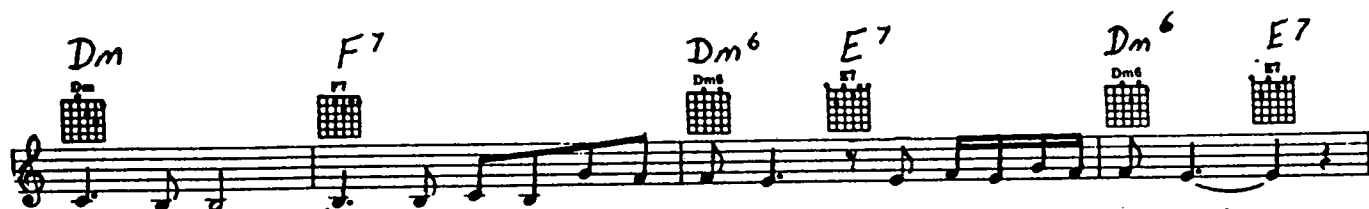
1. Free A - gain, _____ back to be - ing Free A - gain. _____ Back to be - ing
 2. Luck - y me, _____ take a look at luck - y me. _____ Take a look and



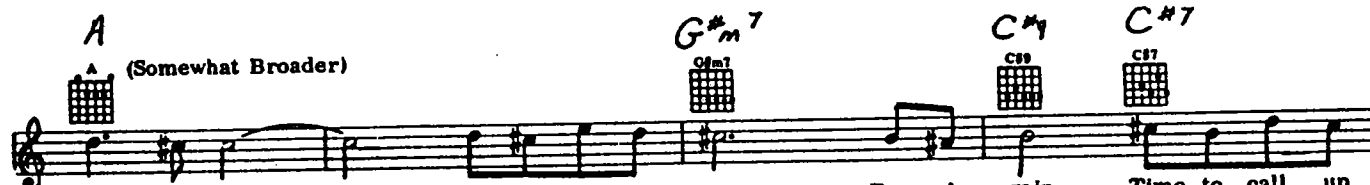
me a - gain _____ with all my pre - cious free - dom, my pre - cious, pre - cious free - dom. _____
 you can see _____ how much I love my free - dom, my pre - cious, pre - cious free - dom. _____



On my own, _____ back to be - ing on my own. _____ Back to live the
 Sim - ple me, _____ com - pli - cat - ed sim - ple me. _____ Back to where I



life I'd known _____ } be - fore I ev - er knew { him, } be - fore I ev - er knew { him, }
 used to be _____ } { her, } { her, }



Free A - gain, _____ In - de - pend - ent me, Free A - gain. Time to call up
 Free A - gain, _____ Luck - y, luck - y me, Free A - gain. Back in cir - cu

all the crowd — raise the roof and shout out loud — Time to have a par - ty! — A
 la - tion now, — time for cel - e - bra - tion now, — Time to have a par - ty! — A

par - ty! — par - ty! — Free A - gain, — In - de - pend - ent

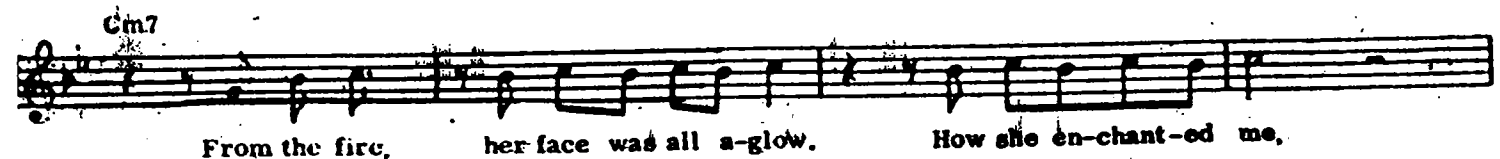
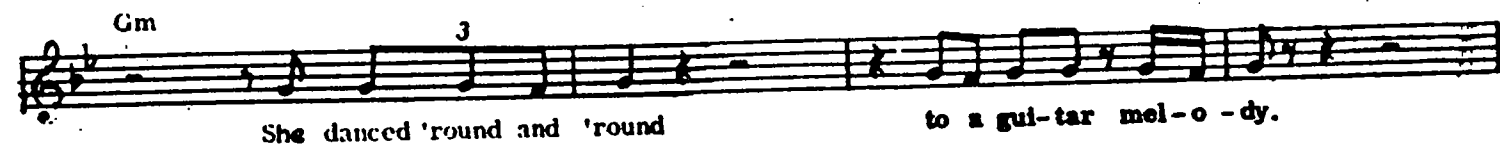
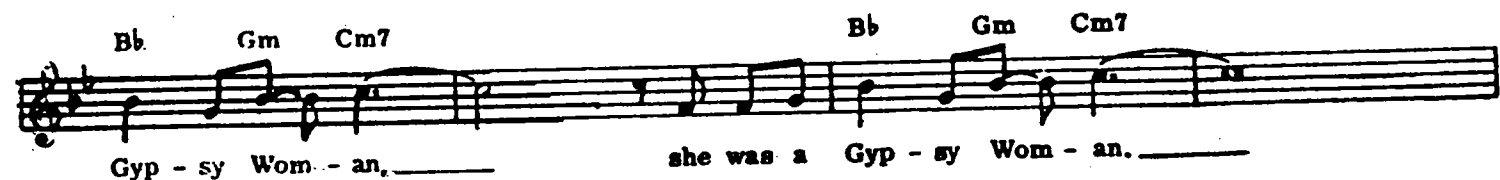
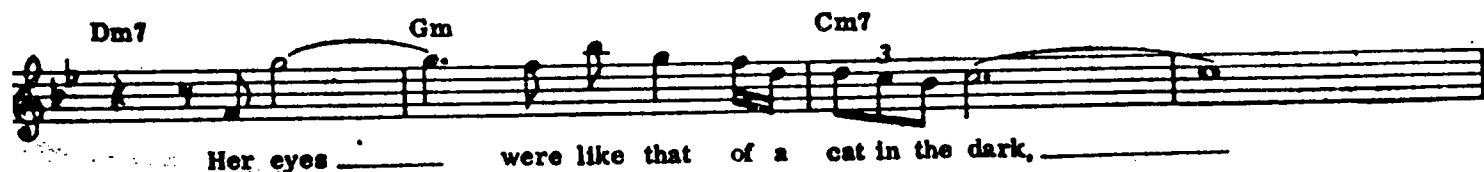
me, Free A - gain. Time to call up all the crowd — raise the roof and

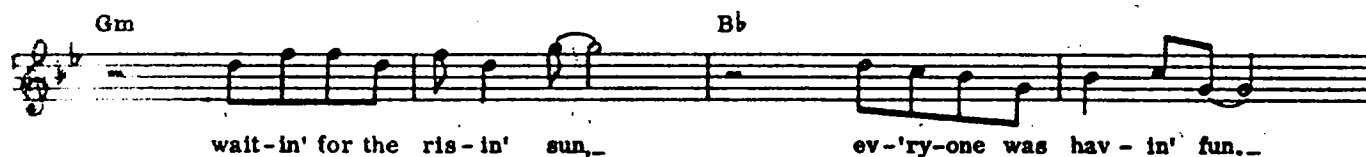
shout out loud — Time to have a par - ty! — A par - ty!

Luck - y me. — Take a look at luck - y, luck - y me. — back to where I used to be. —

— back to where I used to be, Free A - gain, Free A - gain, Free.

GYPSY WOMAN

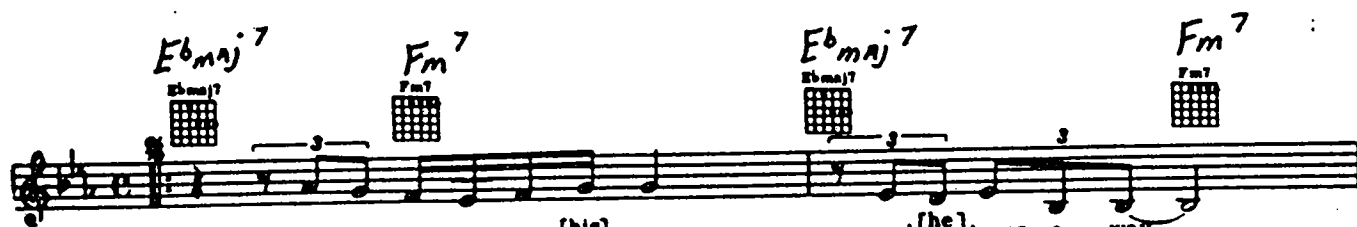




Repeat and fade

72.

FACE IT, GIRL, IT'S OVER

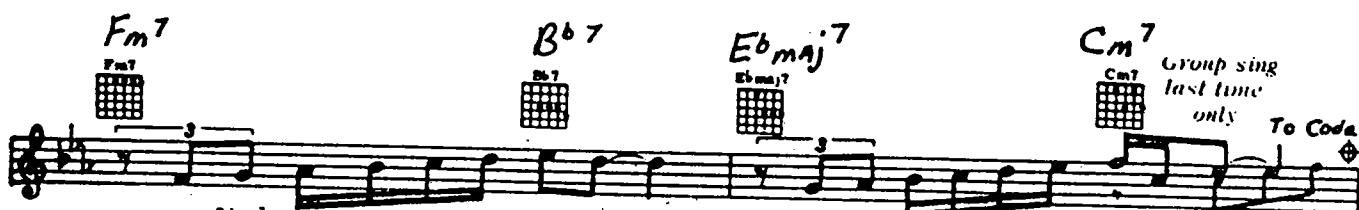


1. When you look in to [his] eyes
 2. When [he] glances at [his] watch,
 3. Well, the time has come, I know,

and [she] turns a - way,
 and it is - n't late
 for our last good - bye.

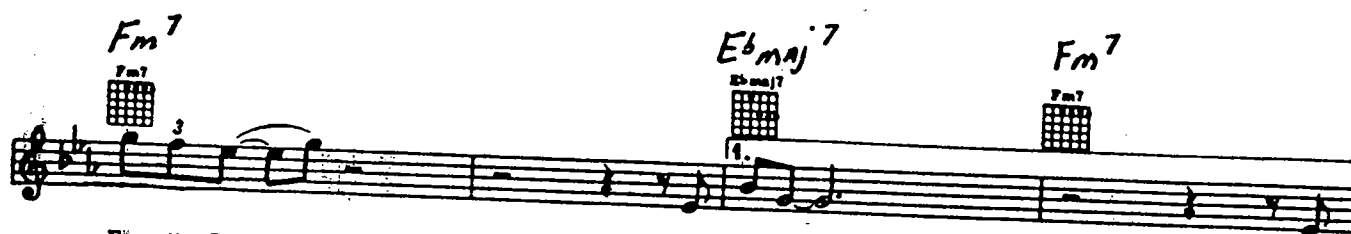


When you're at a cor-ner tab-le and there's no-thing much to say,
 And you try hard to a-muse [him] but [he] does - n't con - cen - trate.
 Guess I'll have to go on liv - ing when it's ca - si - er to die.



Does [he] have to draw you pic-tures,
 Just [she] how plain - ly can [he] tell you,
 Give me strength-enough [she] to take it,

Does [he] have to spell it out?
 Does [he] have to shout out loud?
 Take it like a [wo-man] should. You'd bet-ter



Face it, Girl,
 (Boy)

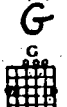



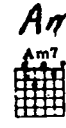
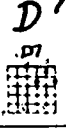
It's ov - er.

It's



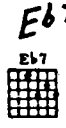
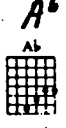
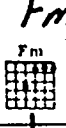


ov - er.



ov - er.

What's the use in hang-ing on, — while [he] slow-ly — slips a-

way from you? Don't go a-long for the ride, keep some sem-blance of pride,


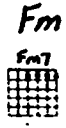
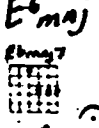



There's real-ly no-thing else — you can do.



Face It, {Girl/Boy} Give me the strength I need to take it. You'd bet-ter

Face It, {Girl/Boy} Got-ta go on — I got-ta make it. You'd bet-ter Face It, {Girl/Boy}

I know, I know, I know. I know, I know it's ov-er. — It's ov-er.

From The United Artists Motion Picture "MIDNIGHT COWBOY"

MIDNIGHT COWBOY

(As Recorded by FERRANTE & TEICHER)

Music by JOHN BARRY

— MAGNIFICENT —
SONG

Moderately

A piano score for the song "Magnificent Song" from the movie "Midnight Cowboy". The score is written for piano and includes five systems of music. The key signature is B-flat major (two flats). The tempo is marked "Moderately". The score begins with a piano (p) dynamic. The first system shows the right hand playing a melody of eighth and sixteenth notes, while the left hand plays a simple bass line. The second system continues the melody and bass line. The third system introduces a new melody in the right hand, with the left hand providing harmonic support. The fourth system features a more complex texture with multiple voices in both hands. The fifth system concludes the piece with a final chord and a fermata. Chord symbols are provided throughout the score: p, C, Bb, Ab, Db, G7, and C.

p

C

Bb

C

Bb

C

Bb

Ab

Db

G7

C

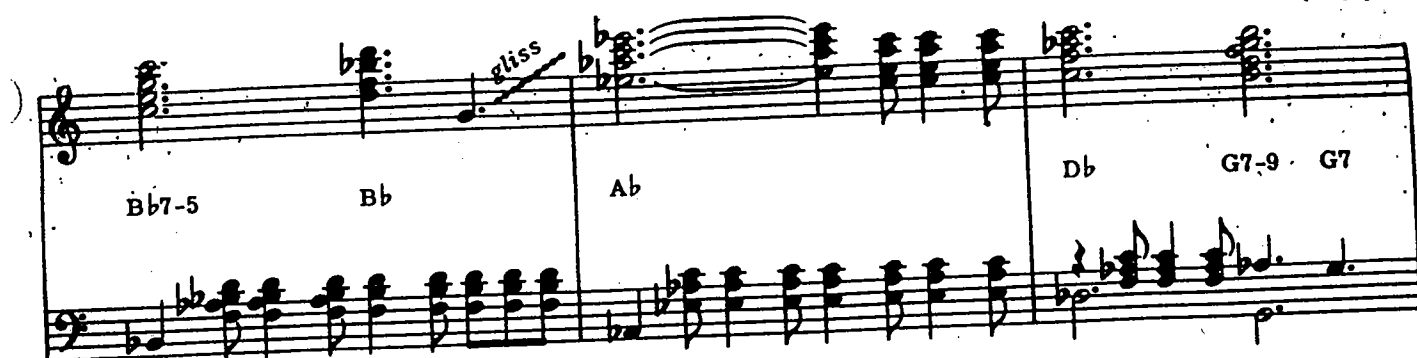
Bb

Ab

Db

G7

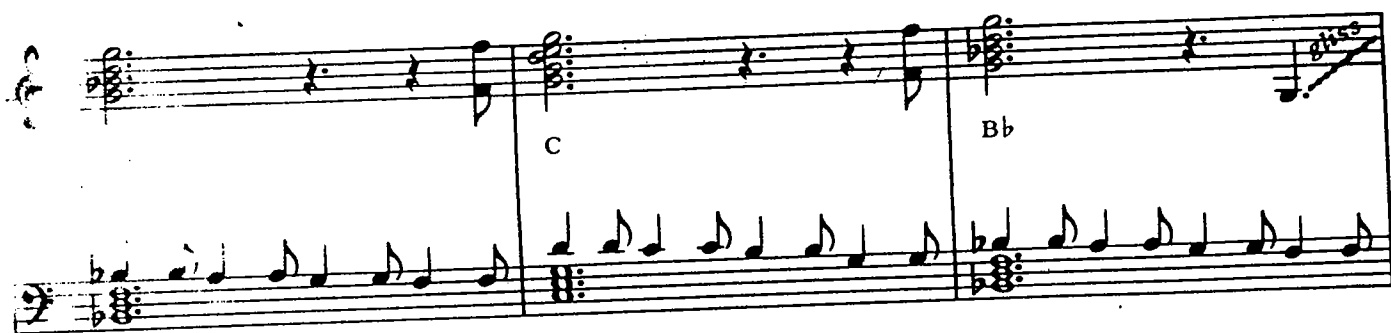
C



First system of musical notation. Treble clef. Chords: Bb7-5, Bb, Ab, Db, G7-9, G7. A glissando line is marked over the Ab chord.



Second system of musical notation. Treble clef. Chords: C, Bb, C. A dashed line with "8va" and "loco" is above the first measure.

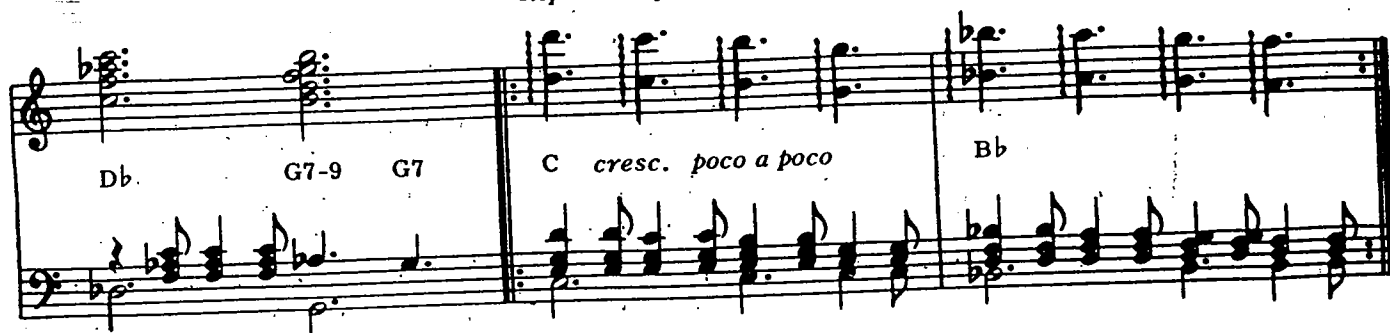


Third system of musical notation. Treble clef. Chords: C, Bb. A glissando line is marked over the Bb chord.



Fourth system of musical notation. Treble clef. Chords: C, Bb7-5, Bb, Ab. A glissando line is marked over the Ab chord.

Repeat and fade

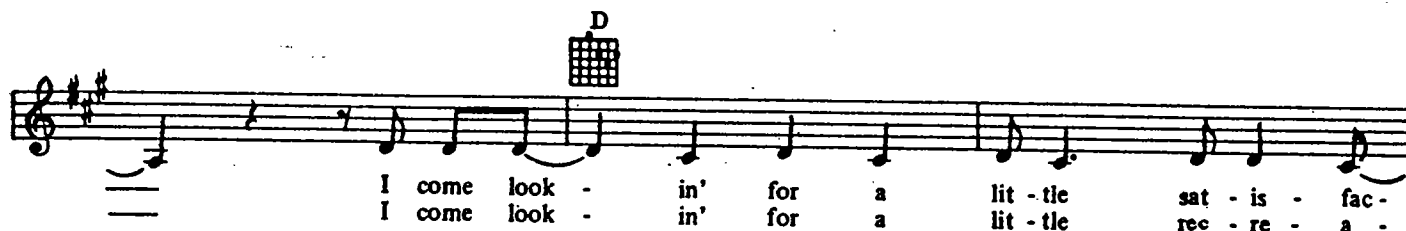


Fifth system of musical notation. Treble clef. Chords: Db, G7-9, G7, C, Bb. The instruction "cresc. poco a poco" is written above the C chord.

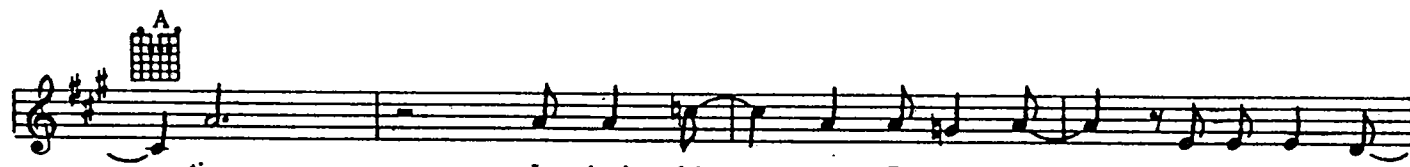
ROCK ME BABY



1. You may call me a roll - in' stone___ I'm a free born man___ and I stand a - lone._
 2. (I was) twelve when I left home___ ev - er since___ I've been on my own._



I come look - in' for a lit - tle sat - is - fac -
 I come look - in' for a lit - tle rec - re - a -



- tion. I don't drive___ no Ca - dil - lac___ and all I've got's -
 - tion. Guess I'll nev - er set - tle down___ it's al - ways been -



___ hang - in' on my back,___ But I do be - lieve in a phys - i - cal___ at - trac -
 ___ just - a one more town,___ Why I've loved from coast to - coast a - cross the na -



tion. I can warm your cold - est night___ I'll make ev -
 tion. I can't prom - ise I'll be true___ But I'll see ___



- 'ry - thing all right. } If you'll ooo___ rock me ba - by.
 ___ what I can do. }



let me feel that beat. I said ooo___ rock me ba - by.

A7 D

right down to my feet. I said ooo rock me ba - by,

D7 A

hold me oh so tight. I said ooo rock me ba - by,

A7 E7

rock me thru the night. You bet - ter hold me while you can or you're gon-na lose

D7 A

your mid - night man. Now come on and rock me, rock me.

1. E 2. E

2. I was

A G

Come on and rock me,
Come on and squeeze me,

D

Come on and shock me,
You sure can tease me,
Rock me, I'm
All right now,

A

1. 2. D. S. and fade

rollin',
get down.

The September Of My Years

VERSE (*ad lib.*)

One day you turn a - round — and it's au - tumn,

Next day you turn a - round — and it's Fall; And the Springs and the

Sun - mers of a life - time, What - ev - er hap - pened to them all?

As a man who has al - ways had the wan - d'ring ways, Now I'm

reach - ing back for yes - ter - days, 'Til a long for - got - ten love ap -

pears, ————— And I find, That I'm

sigh - ing soft - ly as I near Sep - tem - ber, The

G G7 C Dm7 G7 C
warm SEP - TEM - BER OF MY YEARS. As a

C C G
man who has nev - er stopped at wish - ing wells, Now I'm

Bb6 F Fm6
watch-ing child - ren's car - ou - sels, And their laugh ter's mu-sic to my

C D9 F
ears. And I find that I'm

Cdim Ab7 C D9
mil - ing gent - ly as I near Sep - tem - ber, The

G G7 Gm6
warm SEP - TEM - BER OF MY YEARS.

A7 Dm Db7
— The gold - en warm SEP - TEM - BER OF MY

1 C Am Dm7 G7 2 C
YEARS. As a YEARS.

80.

ALONE AGAIN

(Naturally)

Fmaj7 **F6** **Am**

in a lit-tle while from now, — If I'm not feel-ing an - y less sour; I prom-
 — that on - ly yes - ter - day, — I was cheer - ful bright and gay; Look-ing
 look-ing back o-ver the years, — And what - ev - er else that ap - pears; I re -

Am7b5 **D7**

- ise my - self to treat my - self and vis - it a near - by tow - er And climb-
 for - ward to, well who would - n't do the role — I was a - bout to play: But as
 mem - ber I cried, when my fa - ther died, nev - er wish - ing to hide the tears: And at

Gm7 **Gm7b5**

- ing to the top — will throw — my - self off — in an
 if to knock me down, — re - al - i - ty came a - round; and with-
 six - ty - five years old, — my mo ther God rest her soul, could - n't

F **F+5** **F6** **Dm7b5** **F7**

ef - fort to — makes it clear to who - ev - er what it's like when you're shat - tered, left
 out so much, — as a mere touch, — cut me in - to lit - tle piec - es:
 un - der - stand — why the on - ly man she had ev - er loved had been ta - ken:

Am **Am7b5** **D7b9** **D7**

stand - ing in the lurch, at a church — where peo - ple say - ing 'My God,
 leav - ing me to doubt, talk a - bout God in his mer - cy, who if
 leav - ing her to start, with a heart — so bad - ly bro - ken, des - pite

Gm Gm7b5 Fmaj7 F6

that's tough, she's stood him up, no point in us re-main-ing we may as well go home! As I
 he real-ly does ex-ist, why did he de-sert me in my hour of need? I tru-
 en-cour age-ment from me no words were ev - er spo - ken: and when she passed a-way I cried.

Am D7 Gm C7b9 1.F To Coda

did on my own, A-lone a-gain, Nat'rally.
 ly am in - deed A-lone a-gain, Nat'rally.
 and cried all day; A-lone a-gain, Nat'rally.

2. To think

2.F Ab

It seems to me that there are more hearts

Eb Gm7 C7b9

bro-ken in the world that can't be mend - ed, left un - at - tend-

Ab Dm7b5 C9 C7 D.S. al Coda

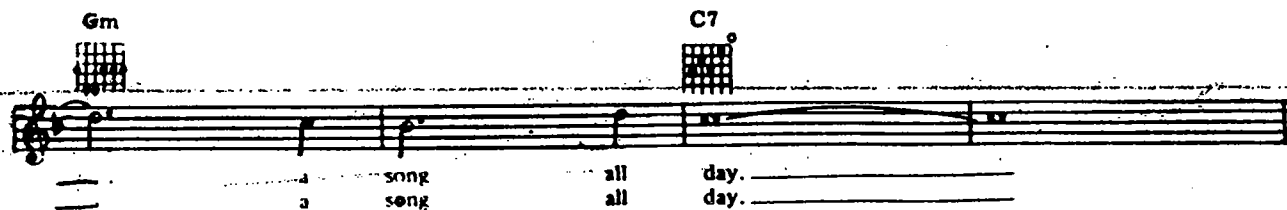
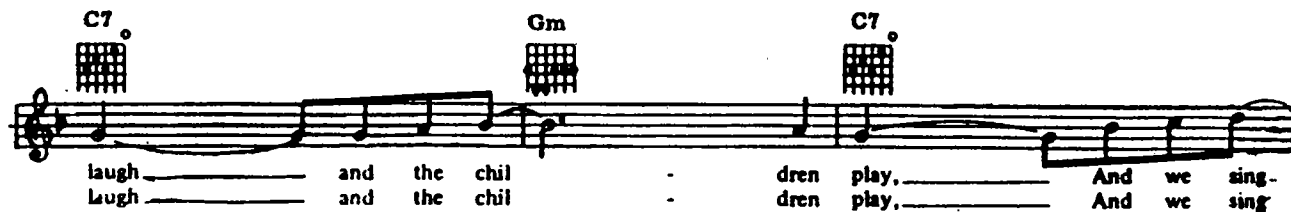
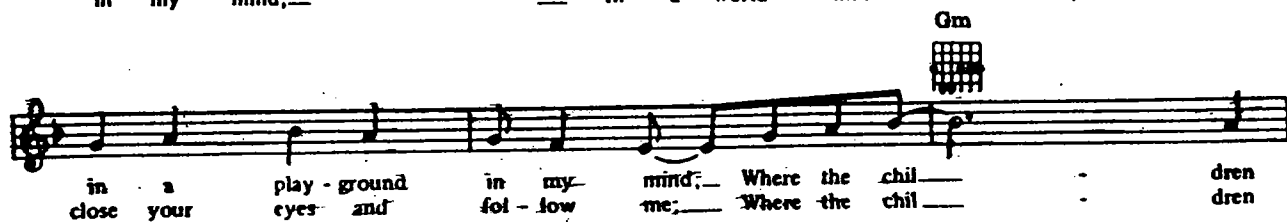
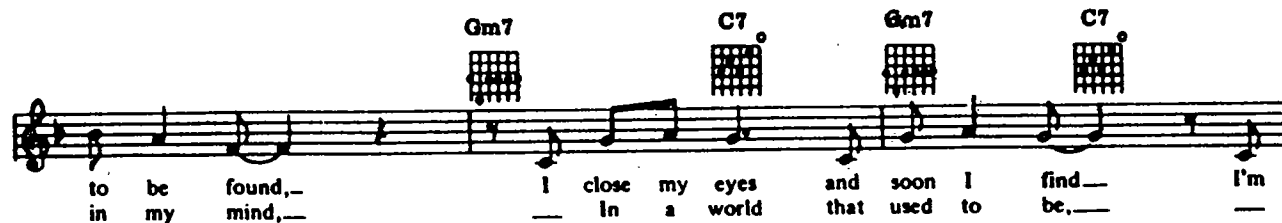
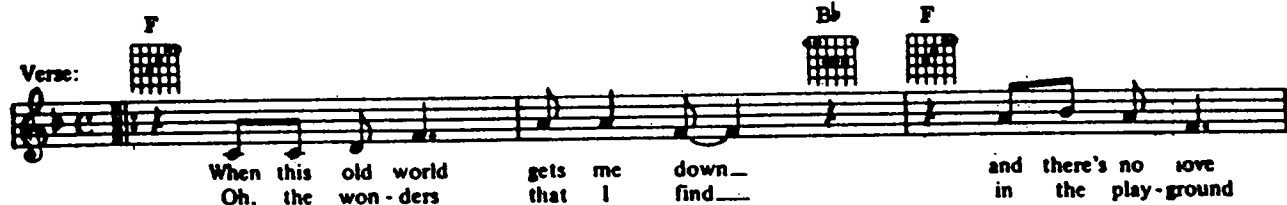
ed: what do we do? What do we do? 3. Now

Coda F Am7 D7 Gm C7b9 C7 F

A-lone a-gain Nat-'ral-ly.

PLAYGROUND IN MY MIND

Moderately



Chorus:

My name is Mi-chael, I got a nick-el, I got a nick-el, shin-y and new;
My girl is Cin-dy, when we get mar-ried, we're gon-na have a ba-by or two;

I'm gon-na buy me all kinds of can-dy, that's what I'm gon-na do.
We're gon-na let them vis-it their grand-ma, that's what we're gon-na do.

My name is Mi-chael, I got a nick-el, I got a nick-el shin-y and new;
See the lit-tle chil-dren, Liv-ing in a world that I left be-hind.

I'm gon-na buy me all kinds of can-dy, that's what I'm gon-na do,
Hap-py lit-tle chil-dren in the play-ground in my mind.

My name is Cin-dy, when we get mar-ried we're gon-na have a ba-by or two.
See the lit-tle chil-dren

F

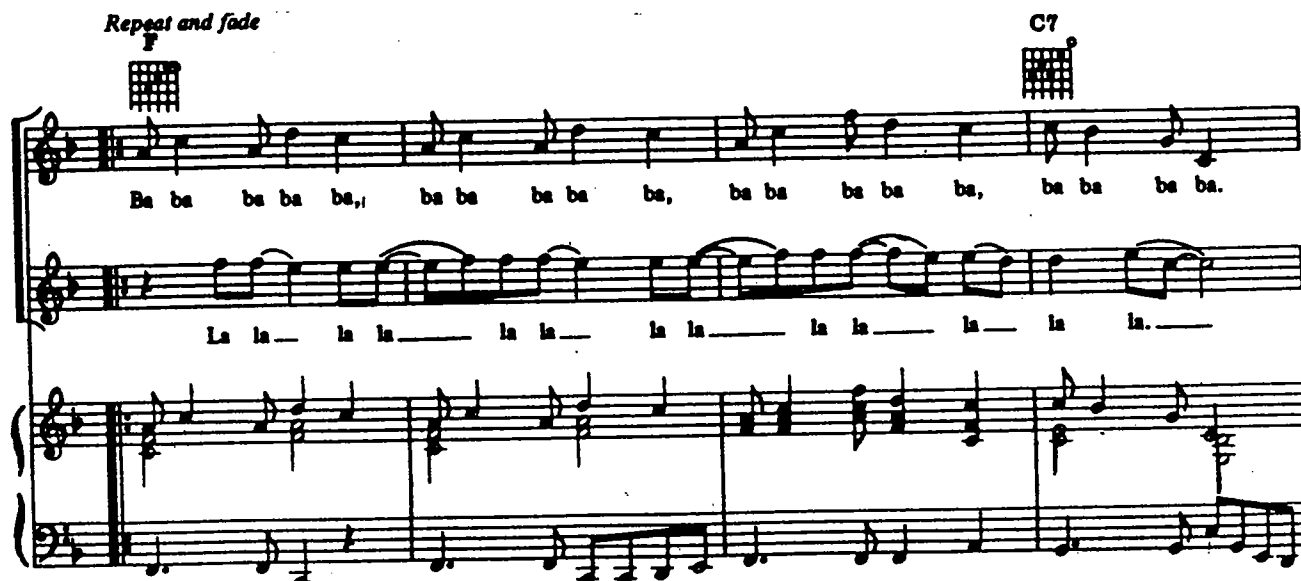


We're gon - na let them vis - it their grand - ma, that's what we're gon - na do.

See how — they're play - ing so hap - py in the play - ground in my mind. —

Repeat and fade

C7



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba.

La la — la la — la la — la la — la la — la la — la. —

F



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba.

La la la — la la — la la — la — la la — la la — la la — la la la. —

From The Paramount Picture "THE GODFATHER"
SPEAK SOFTLY LOVE
 (Love Theme From "The Godfather")

85.

Optional Simplified Arrangement
 for Piano or Organ

Words by LARRY KUSIK
 Music by NINO ROTA

Slowly

Dm Gm Dm

Speak soft-ly, love, and hold me warm a- gainst your heart. I feel your
 Speak soft-ly, love, so no one hears us but the sky. The vows of

Dm Gm

words, the ten- der, trem-bling mo- ments start. We're in a world our ver- y
 love we make will live un- til we die. My life is yours. and all be

4. Dm A7sus A7 Dm To next strain

own, Shar- ing a love that on- ly few have ev- er known. Wine col- ored
 cause You came in -

2. Fine Dm A7sus A7 Dm C7 C7

to my world with love so soft- ly, love. days warmed by the

F Eb Gm A D.C. al Fine

sun, Deep vel- vet nights when we are one.

86.


GIVE ME LOVE

(Give Me Peace On Earth)

Moderately, with a beat







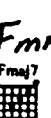
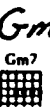



Give me love, — give me love, — give — me peace on







earth, give me light, — give me life, — keep — me free from

birth. Give me hope, — help me cope — with — this heav — y



load try - ing to — touch and reach — you — with heart and

Handwritten musical score with guitar chords and lyrics. The score is written on seven staves. Chords are indicated by letters and numbers above the staff lines, and guitar chord diagrams are provided for each. Lyrics are written below the staff lines.

Staff 1: B^b soul. F Oh $Fmaj^7$

Staff 2: F F^7 B^bm My Lord!

Staff 3: F $Fmaj^7$ Please

Staff 4: F F^7 E^b F^7 B^b take hold of my hand

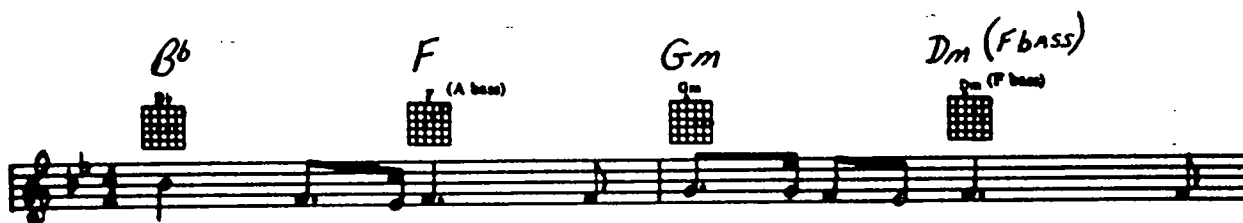
Staff 5: G^7 F G^7 C^7 that I might understand you.

Staff 6: B^b Won't you Please oh won't you give me love. D.S. and fade out

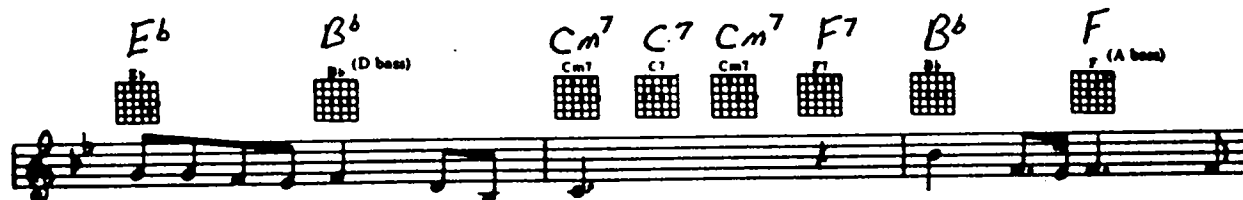
TIME IS MY FRIEND

Slow Ballad

legato

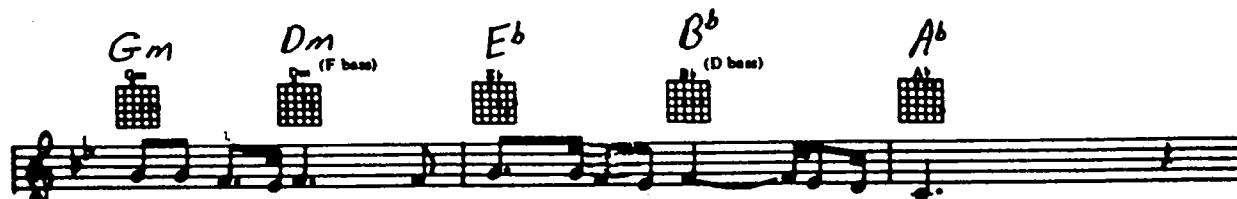


Time Is My Friend, for ev - 'ry time we meet, the

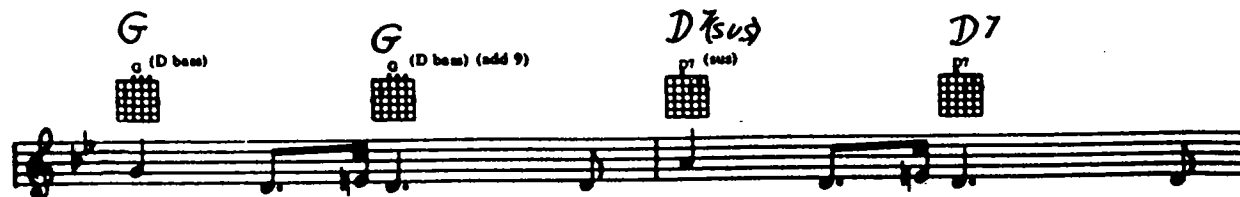


time we spend is ten - der and sweet.




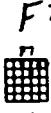

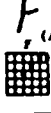
Sweet songs to sing, and







pret - ty words to rhyme, and mem - o - ries that cling — thanks to time.




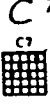



Quiet paths to walk; and long talks to talk; and







tall hills to climb; and moun - tains of time. And then time to go, for

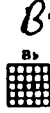

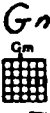



ev - 'ry - thing must end, I'll see you soon I know, know - ing




Time Is My Friend.

It's

time now to go, for ev - 'ry - thing must end, I'll see you soon I know, know - ing

Time Is My Friend.

90. THE MORNING AFTER

Song From "THE POSEIDON ADVENTURE"

Slow, with double-time feeling

The musical score is written for piano, guitar, and voice. The piano part is in the upper register, featuring a melody with eighth and sixteenth notes. The guitar part is in the lower register, providing harmonic support with various chords. The vocal line is written in the middle, with lyrics in English. The tempo is marked 'Slow, with double-time feeling'. The key signature has one sharp (F#), and the time signature is 4/4.

Lyrics:

There's got to be a Morn-ing Af-ter
 Oh, can't you see the morn-ing af-ter?

if we can hold on through the night.
 It's wait-ing right out-side the storm.

We have a chance to find the
 Why don't we cross the bridge to

sun shine, let's keep on look-ing for the light.
 geth-er and find a place that's safe and

WARM. It's not too late, we should be giv-ing.

Guitar Chords:

- D
- A(sus)
- A7
- Bm
- Bm (A base)
- Gmaj7
- E7
- A(sus)
- A7
- Bm
- G
- C
- A(sus)
- A(sus)
- A7
- F
- Gm

Chords: F, Fmaj⁷, Gm (F bass), A^b

On - ly with love - can we climb.

It's not too late.

Chords: B^bm (A^b bass), Fm, A^b, B^b7(sus)

not while we're liv - ing.

Let's put our hands out in time.

Chords: E^b, Eb, Eb(sus), Eb, B^b7(sus), B^b7, Cm, Cm (B^b bass)

There's got to be - A Morn - ing Af - ter.

We're mov - ing clos - er to the

Chords: A^b maj⁷, F7 (A bass), B^b, G7 (B bass), Cm

shore.

I know we'll be there by to - mor - row.

Chords: A^b, D^b, B^b, B^b7, E^b

and we'll es - cape - the dark - ness,

we won't be search - ing - an - y - more.

Chords: Fm⁷, E^b

Repeat and fade

Chords: Fm⁷, E^b

There's got to be - a Morn - ing Af - ter,

AUBREY

1. And Au - brey was her name
2. And Au - brey was her name

A not so ver -
We tripped the light -

y or di - na - ry girl or name.
and danced to - geth - er to the moon.

But who's to blame,
But where was June.

For a love that would - n't bloom.
No, it nev - er came a - round;

For the hearts that nev - er played in tune,
If it did, it nev - er made a sound.

like a love - ly mel - o - dy that ev -
May - be I was ab - sent or was lis -

'ry one can sing.
ten - ing too fast.

Take a - way the words that rhyme, it
Catch - ing all the words but then the

1. does - n't mean a thing.
2. mean - ing go - ing past.

And God, I miss the girl
Oh, how I miss the girl

And I'd go -
And I'd go -

Chords: G, G (F# Bass), Em, Gmaj7 (D Bass), C, C (B Bass), Am7 (D Bass), G, G (F# Bass), Em, Eb+, G (D Bass), Cmaj7, Cmaj7 (D Bass), G, Gmaj7 (D Bass), Am7 (B Bass), G, Cmaj7, Cmaj7 (B Bass), C, G (B Bass), C, C (B Bass), Am, D7sus, D7, C, Cmaj7-5, G, B7, B7 (D# Bass), Em, G (D Bass).

a thou - sand times a - round the world - just to be - clo - ser to her - than to
 a mil - lion times a - round the world - just to say she had been mine - for a

me - day. And Au - brey was her name - I nev - er knew - her but I loved her just the same. I loved her name -

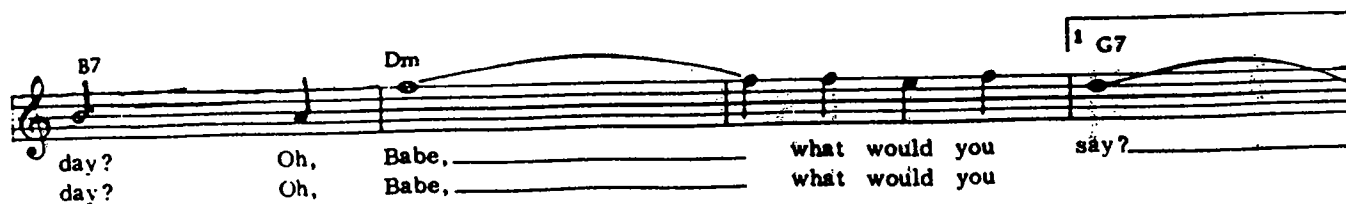
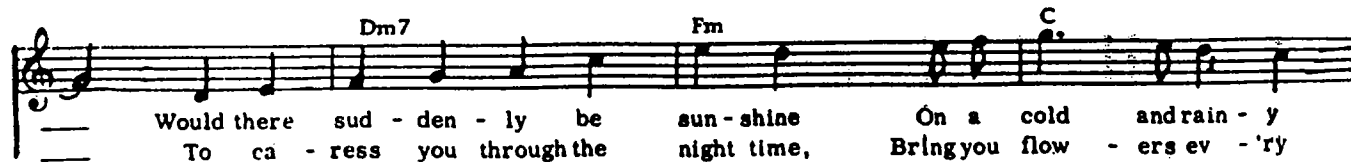
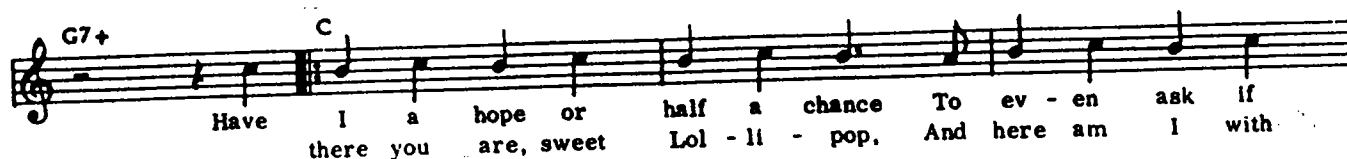
Wished that I had found a way. And the rea - sons that would make her stay. I have learned to lead a life a - part -

from all the rest; if I can't have the one I want, I'll do with - out the rest.

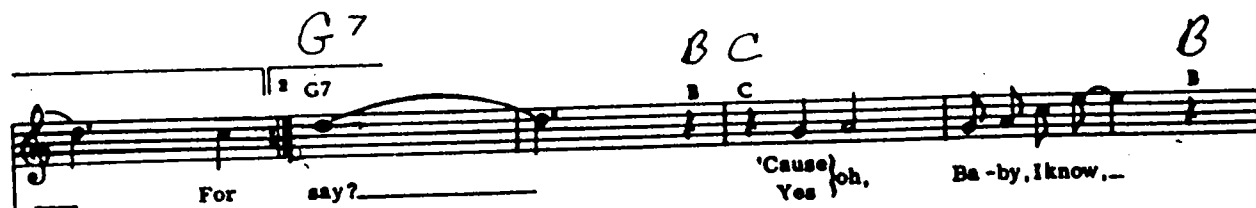
D.S. al Coda

94. OH, BABE, WHAT WOULD YOU SAY?

Moderately Bright



G7 *B C* *B*



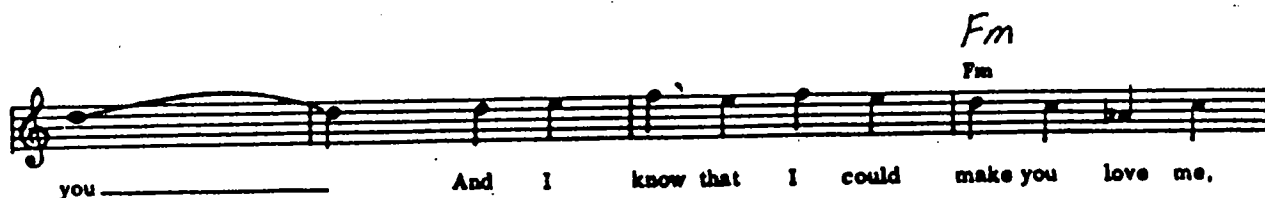
For say? 'Cause Yes oh, Ba-by, I know,—

C *C°* *Dm*



I know I could be so in love with—

Fm



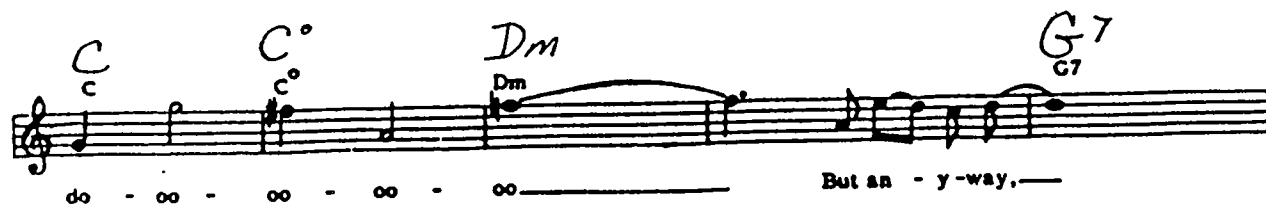
you And I know that I could make you love me,

C *Dm* *Fm*



too. And if I could on-ly hear you say you

C *C°* *Dm* *G7*



do - oo - oo - oo - oo But an - y-way,—

G7+ *G7* *C* *D.S. al* *C* *CODA*



What would you say? Have say?

Trains And Boats And Planes

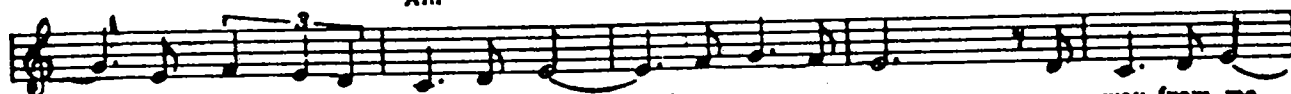
Moderately slow

Sadly
C

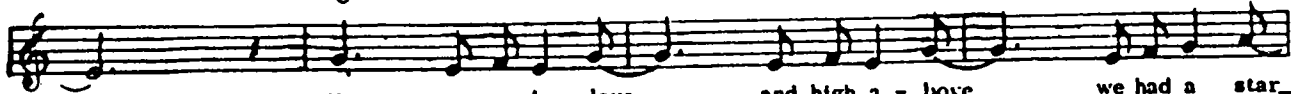
Trains And Boats And Planes _ are pass-ing by _

F
FC
C

_ They mean a trip _ to Par - is or Rome _ to some-one else, _ but not for me _

Am
Am

_ The trains and the boats and planes _ took you a - way, a - way from me _

C
C

_ We were so in love, _ and high a - bove _ we had a star _

F
FC
C

_ to wish up-on. Wish _ and dreams come true, _ but not for me. _ The trains and the

Am
Am

boats and planes _ took you a - way, a - way from me. _

97.

*Am*⁷
Am⁷ *D*
D *Am*⁷
Am⁷

You are from an - oth-er part of the world. You

D
D *Am*⁷
Am⁷ *D*
D *Am*⁷
Am⁷

had to go back a - while and then you said you soon would re-turn a-gain.

D
D *F*
F *G*
G

I'm wait-ing here like I prom-ised to. I'm wait-ing here, but where are you?

C
C 2nd time fade out
C

Tacet

Trains And Boats And Planes took you a - way, but ev-'ry time.

F
F *C*
C

I see them I pray, and if my prayers can cross the sea the trains and the

Am
Am Tacet

boats and planes will bring you back, back home to me.

98.

YELLOW DAYS

LA MENTIRA

(SE TE OLVIDA)

English lyric by
ALAN BERNSTEINMusic and Spanish lyric by
ALVARO CARRILLO

Chorus

(English) I re - mem - ber when the sun - light had a spe - cial kind of
(Spanish) Se te ol - vi - da que me quie - res a pe - sar de lo que

bright - ness, And the laugh - ter held a lov - er's kind of light - ness, Yel - low
di - ces, pues lle - va - mos en el al - ma ci - ca - tri - ces ini - po -

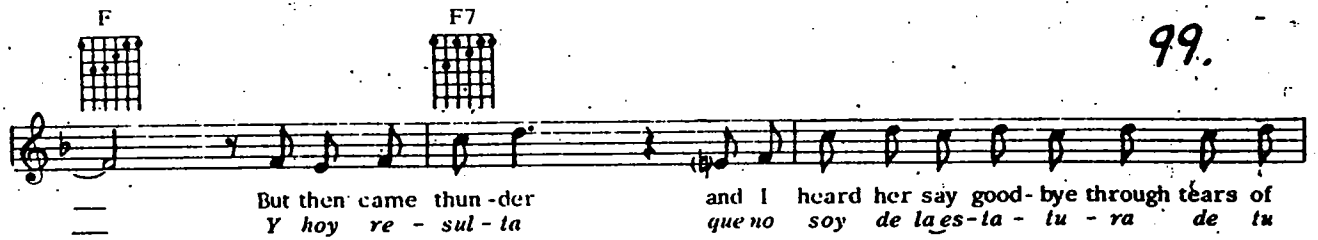
days, Yel - low days. She would hold me and a
si - bles de bo - rrar. Se te ol - vi - da que has - la

smile would spread a - round us so com - plete - ly, And the soft - ness of a kiss would lin - ger
pue - do ha - cer - te mal si me de - ci - do pues lug - mor lo ten - go muy com - pro - me -

sweet - ly. Yel - low days, Yel - low days.
ti - do pe - ro a fuer - za no se - rá.

Gm C7 F6 D7 G7 C7 Gm C7 F6 D7 G7 C7 F

F F7



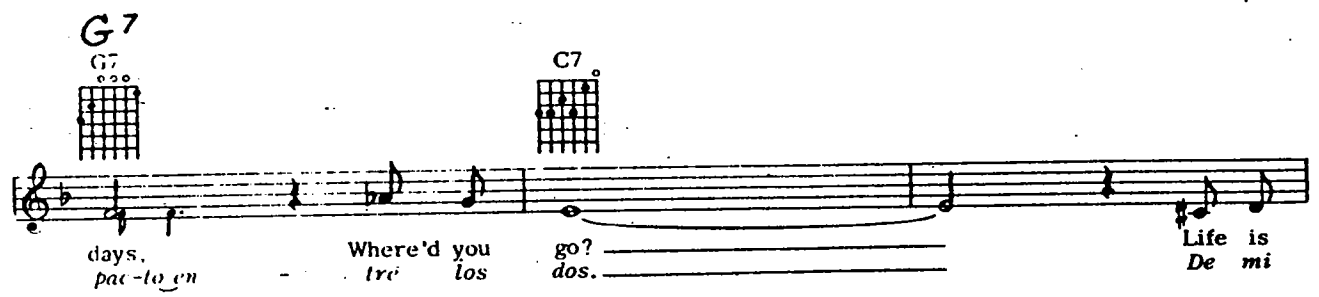
But then came thun-der and I heard her say good-bye through tears of
Y hoy re - sul - ta que no soy de la es - ta - tu - ra de tu

Bb Eb7 Ab



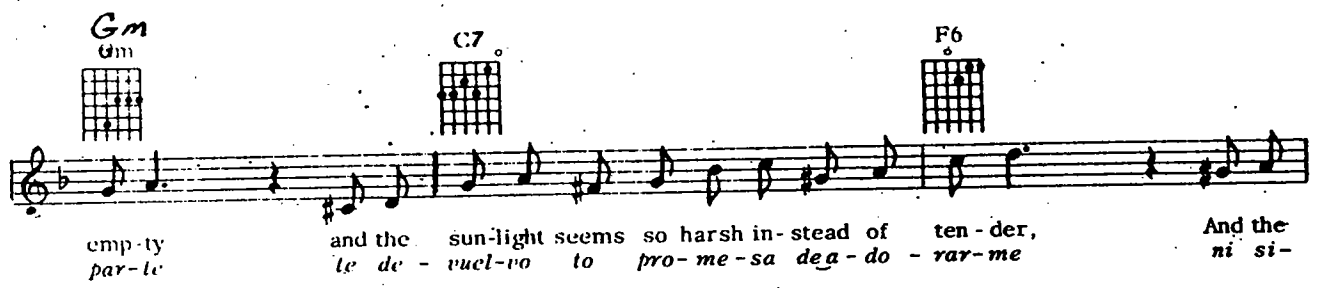
won-der; Now I'm all a-lone and my heart wants to know, Yel - low
vi - da y al de - jar - me ca - si, ca - si se te ol - vi - da que hay un

G7 G7 C7



days, Where'd you go? Life is
pac-to en tre los dos. De mi

Gm C7 F6



emp-ty and the sun-light seems so harsh in- stead of ten - der, And the
par - le te de - vuel - vo to pro - me - sa de a - do - rar - me ni si -

D7 G7 C7



laugh - ter's just an ech - o I re - mem - ber (from) Yel - low days, Yel - low
que - ra - sien - las pe - na por de - jar - me que e - se pac - to nos con

1. F 2. F



days. I re - days.
Dios: Se te ol - Dios.

100.

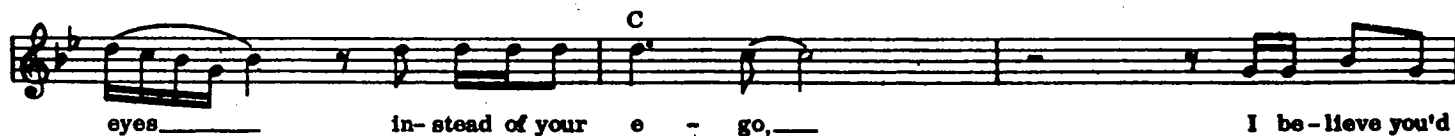
Walk A Mile In My Shoes

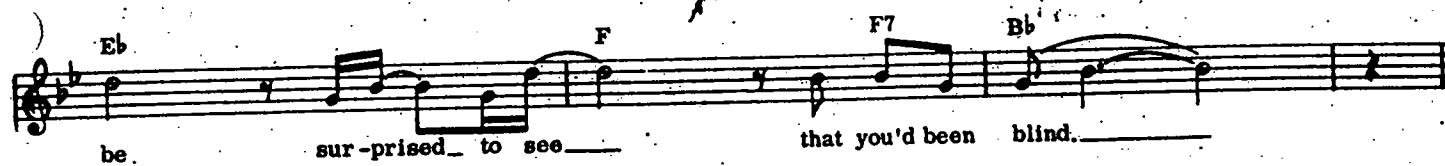
Words and Music by
JOE SOUTH

Moderately slow, with a beat

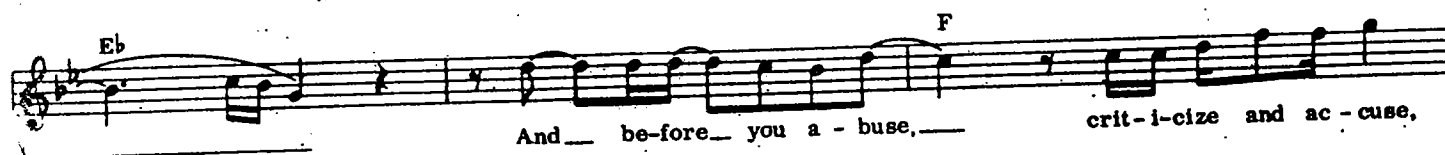
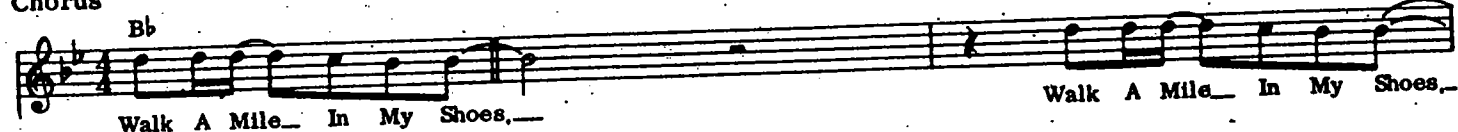


Verse





Chorus









ADDITIONAL LYRICS







2. Now your whole world you see around you is just a reflection
And the law of common says you reap just what you sow.
So unless you've lived a life of total perfection
You'd better be careful of every stone that you should throw.
(Chorus)
3. And yet we spend the day throwing stones at one another
'Cause I don't think or wear my hair the same way you do.
Well I may be common people but I'm your brother
And when you strike out and try to hurt me it's a-hurtin' you.
(Chorus)
4. There are people on reservations and out in the ghettos
And, brother, there but for the grace of God go you and I.
If I only had the wings of a little angel
Don't you know I'd fly to the top of the mountain and then I'd cry.
(Chorus)

MAMA CASS ELLIOT






NEW WORLD COMING





There's a New World Com-ing and it's just a-round the bend,





There's a new world com-ing, this one's com-

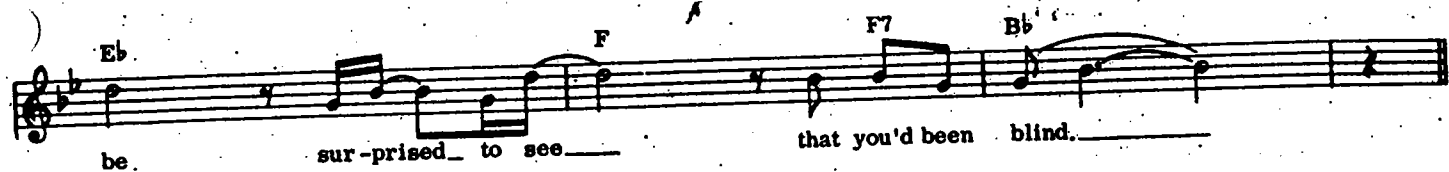
ing to an end. There's a new voice

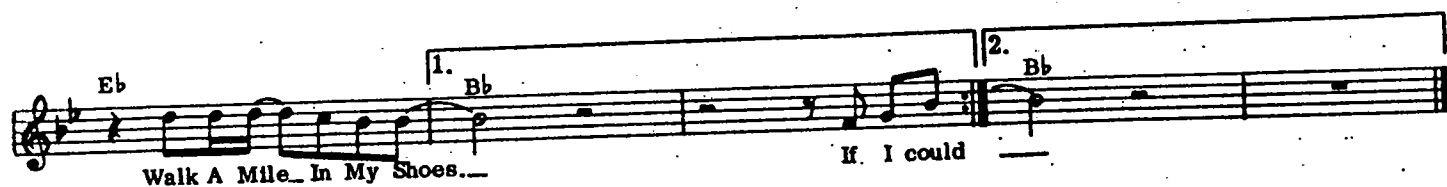
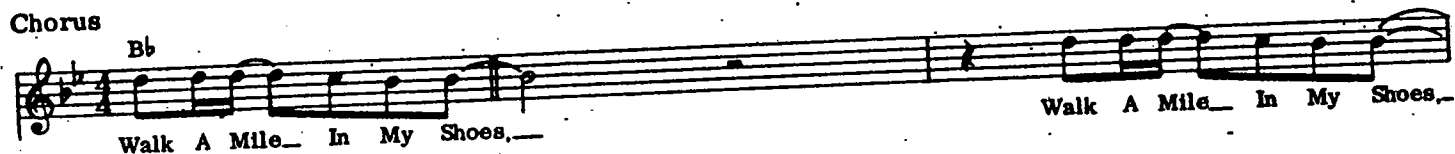
call-ing, you can hear it if you try, And it's grow-

ing strong - er with each day that pass - es by



Chorus



ADDITIONAL LYRICS

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And the law of common says you reap just what you sow.
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And, brother, there but for the grace of God go you and I.
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(Chorus)

NEW WORLD COMING

There's a New World Com-ing and it's just a-round the bend,

There's a new world com-ing, this one's com-

ing to an end. There's a new voice

call-ing, you can hear it if you try, And it's grow-









ing strong - er with each day that pass - es by
















There's a brand new morn-ing ris-ing clear-







and sweet—and free— There's a new day dawn-ing that be-longs—





to you—and me— Yes, a new— world's

com-ing—the one we've— had vi - sions of— Com-ing in peace,—

com-ing in joy,— com-ing in love.—

There's a Love. love, love, Com-ing in
Keep repeating and fade out

PEACEFUL

Moderate

VERSE

In the morn - ing fun when no one will be drink - in' an - y - more
 eve - ning shad - ows are call - ing me and the dew set - tles in my

wine _____
 mind _____

I'll wake the sun _____ up
 and I think of friends _____ in the

yes - ter - day by giv - ing him a fresh air full of the wind cup. And I
 when my plans were gig - gled in rhyme. _____

won't be found _____ in the shad - ows hid - ing sor
 I had a son while _____ on the run and his love brought a tear to my

row, _____
 eye, _____

and I can wait for fate _____ to bring a -
 and may - be some - day he will

Chords: D, C, G, Bm7, A7

A7

round up to me an - y part of my to - mor - row, to -
and say we had a pret-ty nice time, o

D

CHORUS

mor - row. 'Cause it's
my.

F6 E7 A Em7 A7

oh so peace - ful here. There's

Bm7 Em7 A

no one bend - ing o - ver my shoul - der, no-bod-y breath - ing in my ear.

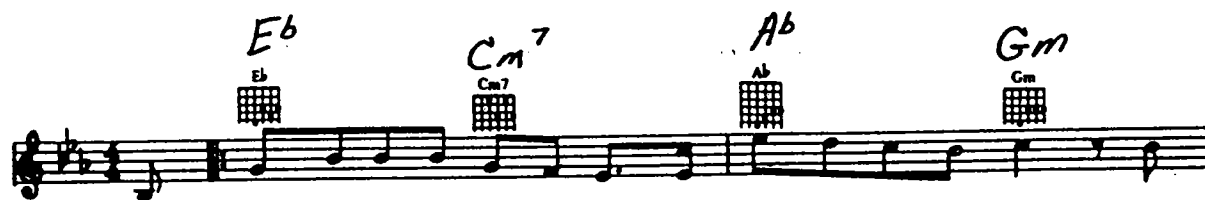
F7 E6 A7 Em7 A7

Oh, so peace - ful here.

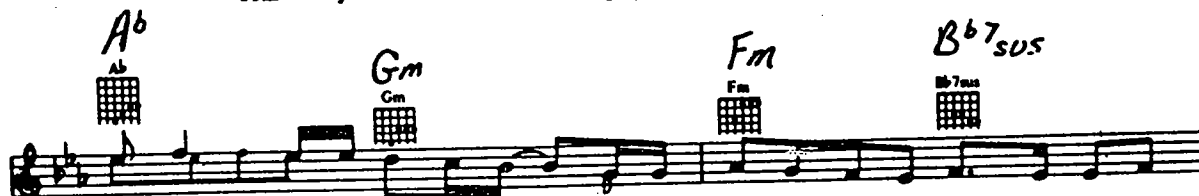
A7

2. In the here.

CLOSE YOUR EYES




 I dreamed she came back home last night, I asked her where she'd been, she
 real - ly came back home last night, it seemed as if she'd changed, she



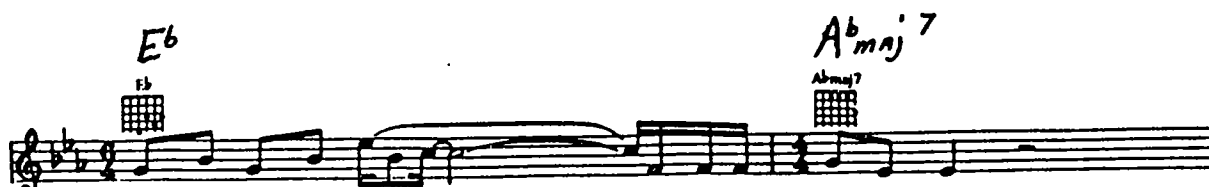
 said she'd been a - round the world — and it al - most did me in. She said I
 said that she'd go back to school — and try things once a - gain, — but you




 hope you did - n't wait too long, I have no sense of time. I
 know it did - n't take too long, un - til she lost her way and



 see you've writ - ten one last song and I — re - al - ize it's mine. I think of
 all the rea - son in the world could see she could - n't stay. — As I



 all the times we talked — and sing a nur - s'ry rhyme.
 helped her pack her things — it did - n't hurt to say:



 Close your eyes, I'm right be - side you, run for miles, you know I'll —

Ab
Gm *Ab* *Gm* *Cm*

find you. 'Cause it's all the same, change your

Gm *Fm*

lov - ers, change your name if you need a friend.

Bb7 sus *Eb* *Gm*

Close your eyes, I'm back a - gain.

Cm7 *Bb7* *Eb* *Gm* *Cm7* *Bb7*

2. She

108.

Chords: E^b , Gm , Cm^7 , B^b7 , A^b , Gm , Cm

'CAUSE it's All the same, change your

Chords: Gm , Fm

lov-ers, change your name if you need A friend. —

Chords: B^b7sus , E^b , Gm , Cm^7 , B^b7

Close your eyes, I'm back A gain. —

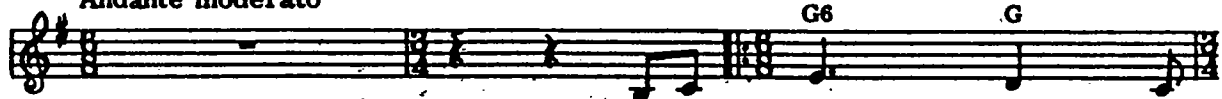
Chords: E^b , Gm , Cm^7 , B^b7

Repeat and fade

DULCINEA

109.

Andante moderato



1. I have dreamed thee too
(2. If I) reach out to



long, thee, Nev-er seen thee or touched thee but known thee with all of my
Do not trem-ble and shrink from the touch of my hand on thy



heart. Half a pray'r, half a
hair. Let my fin- gers but



song, see thou hast al-ways been with me, tho we have been al-ways a -
thou art warm and a - live and no phan-tom to fade in the



- part. Dul - ci - ne - a,
air. Dul - ci - ne - a,



Dul - ci - ne - a, I see
Dul - ci - ne - a, I have

UNTIL IT'S TIME FOR YOU TO GO

By
BUFFY SAINTE-MARIE

Moderately

C **Cmaj⁷** **Em⁷⁻⁵**

You're not a dream, you're not an an-gel, you're a man;
dif-f'rent, worlds a - part, we're not the same
This love of mine had no be - gin-ning it has no end

A⁷ **Dm** **Dm⁷** **G⁷**

I'm not a queen, I'm a wo-man take my hand. We'll make a
We laughed and played at the start like in a game. You could have
I was an oak now I'm a wil-low now I can bend. And tho I'll

C **Cmaj⁷** **Em⁷⁻⁵** **A⁷** **Dm⁷**

space in the lives that we planned And here we'll stay un-til it's
stayed out-side my heart but in you came And here you'll stay un-til it's
ever in my life see you a - gain Still I'll stay un-til it's

G⁷ **C** **D⁶**

To Coda 1. 2. 3.

time for you to go. Yes, we're go.
time for you to go. go.
time for you to go. go.

B^b7 **C** **D⁶** **B^b7** **C**

Don't ask why, don't ask how.
Don't ask why of me, don't ask how of

F⁷ **Am** **D⁷**

me. Don't ask for - ev - er love me,
Don't ask for - ev - er of me love me,

G⁷ **C** **D⁶** **B^b7** **C**

*1st time D.C. to lyric 3.
2nd time D.C. to lyric 1.
then to Coda.*

CODA

love me now!
love me now!

go.

ELUSIVE BUTTERFLY

III.

C

Dm

1. You might wake up some morn - in', to the
 Out on the new hor - i - zon, you may
 2. You might have heard my foot - steps e - cho
 You might have seen me run - ning through the

G7

sound of some - thing mov - ing past your win - dow in the wind.
 see the float - ing mo - tion of a dis - tant pair of wings.
 soft - ly in the dis - tance, through the can - yons of your mind.
 long, a - ban - doned, ru - ins of the dreams you left be - hind.

Dm

G7

Dm

— And if you're quick e - nough to rise, you'll catch the fleet - ing glimpse of
 — And if the sleep has left your ears, you might hear foot - steps run - ning
 — I might have e - ven called your name as I ran search - ing af - ter
 — If you re - mem - ber some - thing there that glid - ed past you tol - lowed

G7

C

some one's tad - ling shad - ow.
 through an o - pen mead - ow.
 some - thing to be - lieve in.
 close by heav - y breath - ing.

Dm

G7

C

G7 Don't be con - cerned, it will not harm you it's on - ly
 me pur - su - ing some - thing I'm not sure of. A - cross my dream.

G7

C

G7

— with nets of won - der. I chase the bright, E - lus - ive But - ter - fly of

◆ To Coda

C

D. S. al Coda

love.

◆ Coda

C

love.

SON-OF-A-PREACHER MAN

C F C

1. Jim-my Fay was a preach-er's son when his dad-dy would vis-it he'd come a-long.
2. Be-in' good is-n't al-ways eas-y no mat-ter how I try.

G7

When they gath-ered 'round the par-lor talk-in' cous-in Jim-my would take me walk-in'
When he start-ed sweet talk-in' to me he'd come 'n tell me ev-ry-thing is al-right;

out thru the back yard we'd go walk-in', And then he'd look in-to my eyes,
kiss and tell me ev-ry-thing is al-right, And 'Can I sneak a-way a-gain to-night."

C

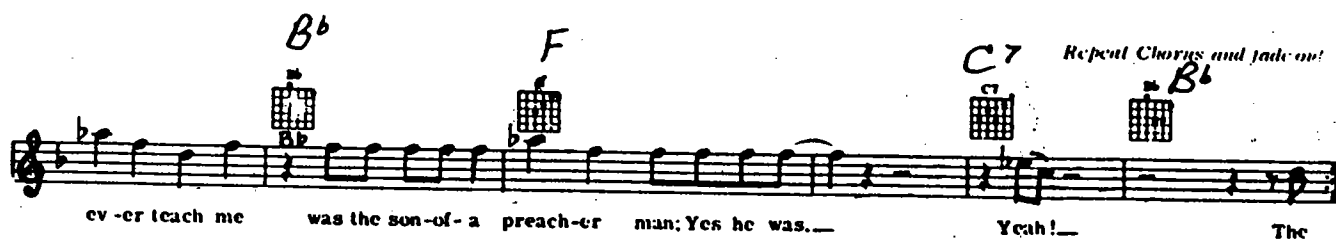
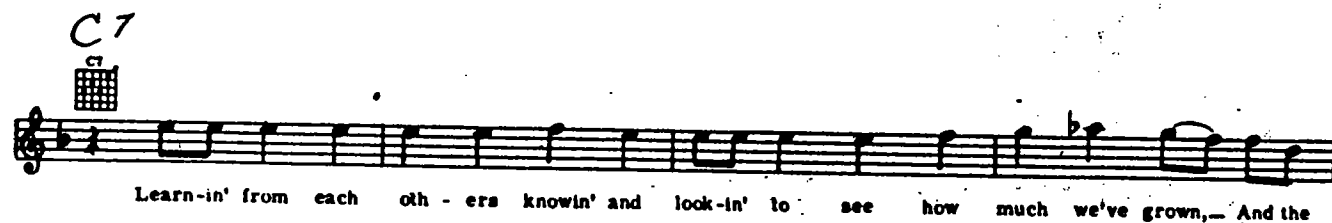
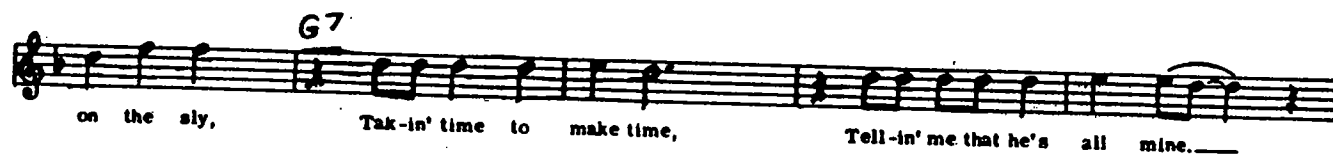
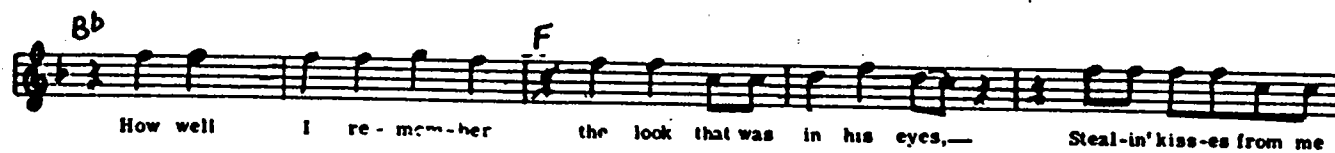
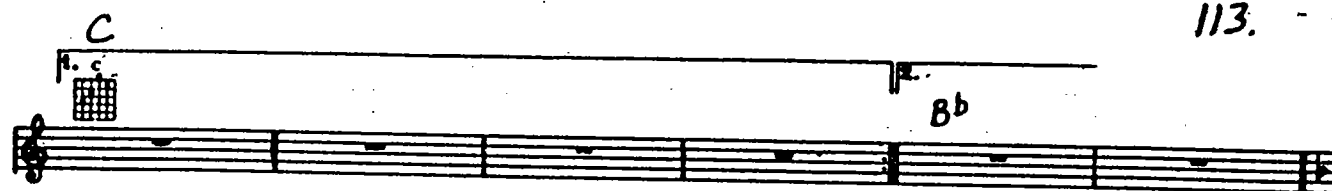
Lord knows, to my sur-prise, The on-ly one who could ev-er reach me

F C

was the son-of-a preach-er man; The on-ly boy who could ev-er teach me

F C G7 F

was the son-of-a preach-er man, yes he was, he was. Ooh.



I FEEL THE EARTH MOVE

I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

I feel my heart start to trem-b:- in' when-ev - er you're a-round.

Ooh, - ba - by, when I see your face - mel-low as the month of May,

Oh, - dar - lin', I can't stand it when you look at me that way -

I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

I feel my heart start to trem-bl-in' when-ev-er you're a-round.

Ooh, dar-lin', when I'm near—

— you— And you ten-der-ly call my name, I know that my e-mo-

- tions Are some-thing I just can't tame. I just got to have you,

ba-by. Aah! Yeah, I feel the

earth move un-der my feet, I feel the sky tum-bl-in' down, tum-bl-in' down. I feel the

THE DOCK OF THE BAY

By
STEVE CROPPER and
OTIS REDDING

Moderato
F

1. Sit-tin' in the morn - ing sun, I'll be sit - tin' when the eve - nin' come.
left my home in Georgia, and this head-ed for the Fris - co Bay.
3. Sit-tin' here rest-in' my bones, lone-li- ness won't leave me a lone.

Watch-in' the ships roll in, then I watch-'em roll a - way a gain. Yeah, I'm
I have noth-ing to live for, look like noth-ing gon- na come my way. So, I'm just gon-na
Two thou- sand miles I roam just to make this dock my home. Now, I'm just gon-na

sit-tin' on the dock of the bay } watch-in' the tide roll a - way. (Oo - ee) Sit-tin' on the dock of the
sit on the dock of the bay }
sit on the dock of the bay }

bay, wast - in' time.

Look like noth-ing gon - na change, ev - 'ry-thing still re-mains the same.

I can't do what ten peo-ple tell me to do, so I'll guess I'll re-main the same.

1. D 2. D To next strain 3. D Fine

2. 1

F Bb F Bb C7 D.C. al Fine

WANTING THINGS

117

Moderately, with expression

Cmaj9 Dm7(G)

Tell me how long must I
When will I learn to re-

Cmaj9 Dm7(G) Cmaj9 Dm7(G)

keep
sist

WANT - ING THINGS,
WANT - ING THINGS,

Need - ing
Touch - ing

Cmaj9 C

things, when I have so much. There are man-y
things that say "do not touch." Peo - ple that I

Bm9 E7(b9) Amaj7 Am7 Am7(D)

men who have much less than me, Day by day they make their way.
meet seem to think I am strong, They don't see in - side of me.

D7(b9) D7(b9) D7(b9) Gmaj7 G6(9b9) G7 F(G) G7

And they find more in life than I can see. Tell me,
So they don't know I'm weak and of-ten wrong. Tell me,

Cmaj7 Dm7(G) Em7

Why must I keep WANT - ING THINGS,

A7(b9) Dm9 Dm9(G) G6/b

Need-ing things that just can't be

Bm11 Cmaj7

minel

WHOEVER YOU ARE, I LOVE YOU

Slowly, with feeling

Some-times your eyes look blue to me,
Some-times I feel you're mine a - lone,

Al-though I know they're real-ly green.
And yet I'm sure it's just not so.

I seem to see you dif - frent -
I get this feel-ing on my

ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From
own — Aft - er I learn — if you're stay-ing, or if you're go - ing. From

mo - ment to mo - ment you're two dif - frent peo - ple,
mo - ment to mo - ment you're two dif - frent peo - ple,

Faith-ful and warm, when I'm in your arms, and then, when you leave, — you're
Some-one I know as the man I love, or the man I wish — I

so un - true. But how - ev - er you are, — Deep down what -
nev - er knew.

Ritard
De (add7) D9

ev - er you are, — WHO - EV - ER YOU ARE, — I LOVE YOU.

Some-times your eyes look blue to me.

KNOWING WHEN TO LEAVE

119.

Gmaj7 A(G) F#m7 F#m7

Go while the go-ing is good, KNOW-ING WHEN TO LEAVE may be the
Fly while you still have your wings, KNOW-ING WHEN TO LEAVE won't ev-er

Am7 G(add9)

smart est thing that an-y-one can learn. Go.
let you reach the point of no re-turn. Fly.

Gmaj7 Cmaj7 Gmaj7 Bbmaj9 1.

I'm a-fraid my heart is-n't ver-y smart.
Fool-ish as it seems, I still have my dreams.

2. Dmaj7 G6(A)

So I keep hop-ing day aft-er day, as I wait for the man. I need
walks in your life, you just bet-ter be sure. he's right,

Dmaj7 G6(A) Dmaj7 G(A) A

night aft-er night, And I wish for a love that can be; Though I'm sure that
'Cause if he's wrong, there are heart-aches and tears - you must pay; Keep both of your

Dmaj7 G6(A) Dmaj7

no one can tell where their wish-es and hopes will lead, Some-how I feel there is
eyes on the door, nev-er let it get out of sight, Just be pre-pared when the

1. G6(A) Bbmaj9

hap-pi-ness just wait-ing there for me. When some-one
time has come for you to run a-

2. Bbmaj9

way.

Gmaj7 A(G) F#m7 Gmaj7 A(G)

Sail when the wind starts to blow, But like a fool I don't

F#m7 Eb(F) C(D)

know when to

Abmaj7 **f**

leave.

HEY THERE LONELY GIRL

REFRAIN

Hey there, lone-ly girl, lone-ly girl

Cmaj⁷ *Bm⁷*

let me make your bro-ken heart like new. Hey there, lone-ly girl,

Am⁷ *Gmaj⁷* *G* *Cmaj⁷*

lone-ly girl, don't you know this lone-ly boy loves you?

Bm⁷ *Am⁷* *G* *C* *G*

VERSE

Ev-er since he broke your heart, you seem so lost. each time you
lips can kiss your lips and make your

Bm *C*

pass my way. Oh how I long to take your hand, and say don't
heart stand still; But once you're in my arms you'll see no one can

D *Bm*

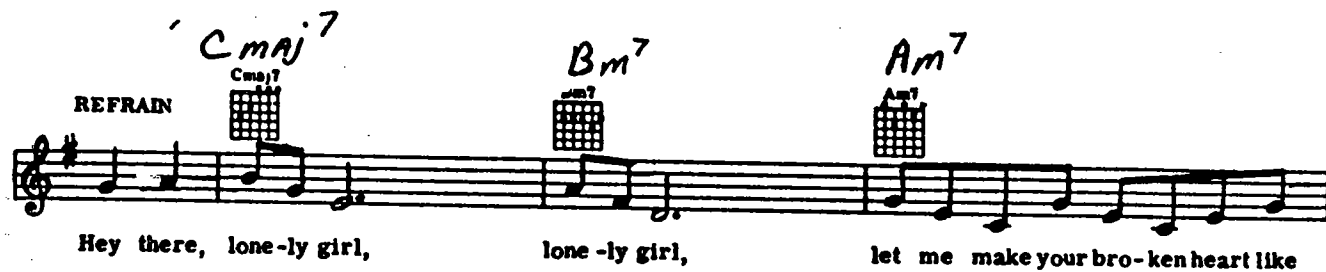
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121.

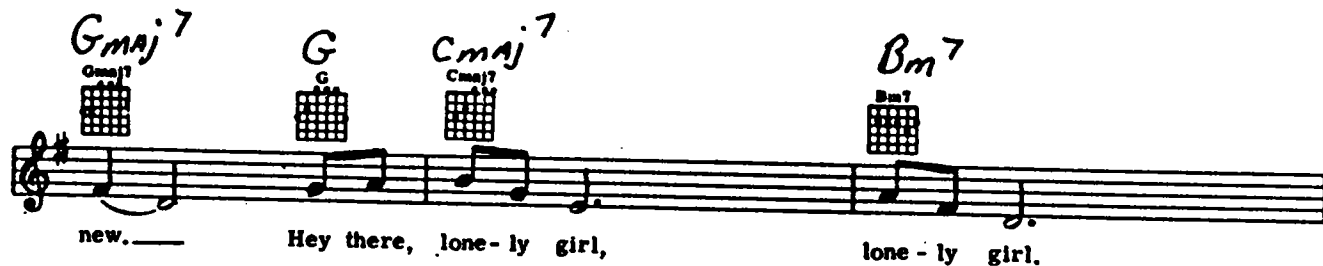


C D
 cry, I'll kiss your tears a - way.
 kiss your lips the way I will.

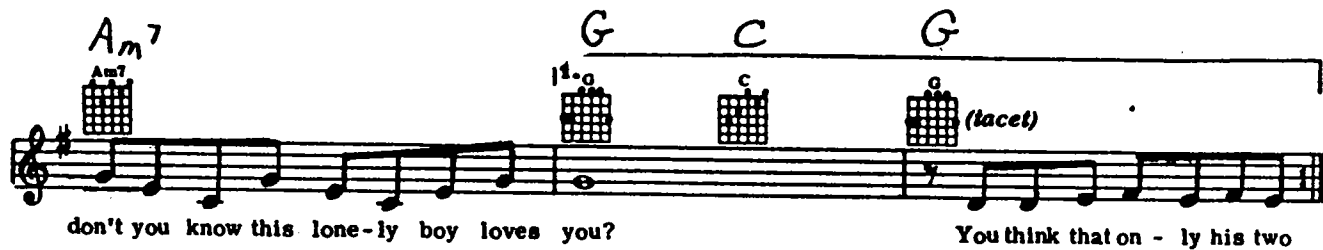
REFRAIN




Cmaj7 Bm7 Am7
 Hey there, lone-ly girl, lone-ly girl, let me make your bro-ken heart like



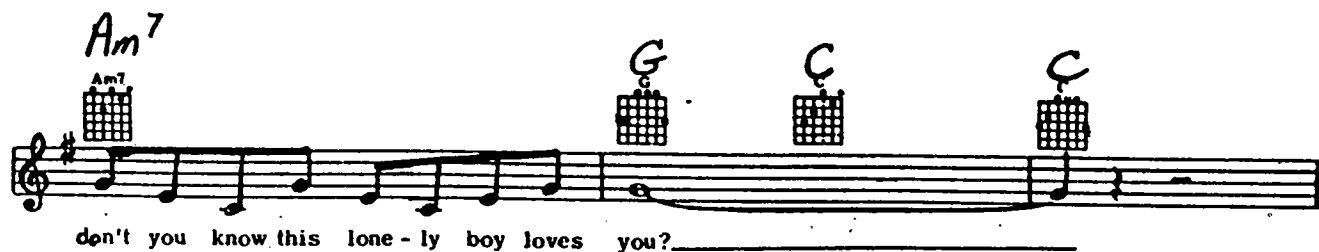
Gmaj7 G Cmaj7 Bm7
 new. Hey there, lone-ly girl, lone-ly girl.



Am7 G C G
 don't you know this lone-ly boy loves you? You think that on - ly his two



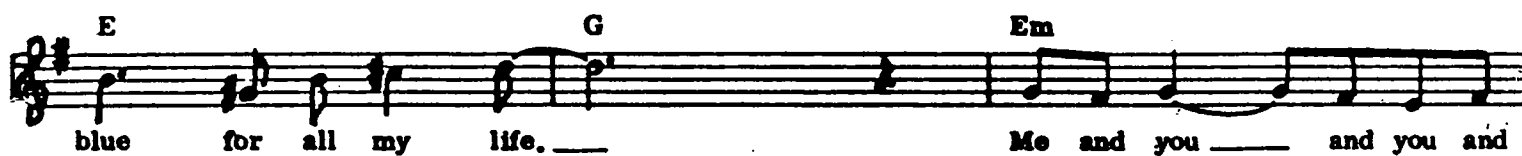
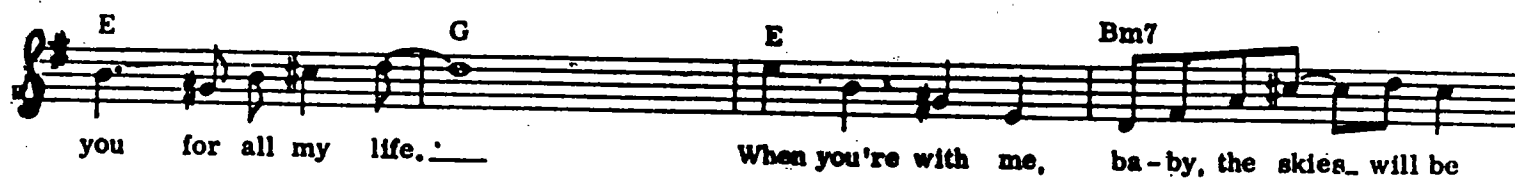
G Cmaj7 Bm7
 you. Hey there lone-ly girl, lone - ly girl.



Am7 G C C
 don't you know this lone - ly boy loves you?

HAPPY TOGETHER





124.

SUGAR, SUGAR

C F C F

Sug-ar, ah,— hon-ey, hon-ey, You are my

C F G C F G

can - dy girl— And you've got me want-ing you.—

C F C F

Hon-ey, ah,— Sug-ar, Sug-ar, You are my

C F G C

can - dy girl— And you've got me want-ing you.—

F C

I just can't be - lieve the love - li - ness of lov - ing you.
When I kised you. girl, I knew— how sweet a kiss - could be. (I

F *C*

(I just can't be - lieve it's true.) — I just can't be - lieve the one —
 know how sweet a kiss can be.) — Like the sum-mer sun - shine, pour —

F *C* *G* *G*⁷

— to love this feel - ing to. (I just can't be - lieve it's true.) — Ah,
 — your sweet-ness o - ver me. (Pour your sweet-ness o - ver me.) —

F *G* *C*

2. Oh, — Pour a lit-tle sug-ar — on it, hon-
 (Pour your sweet-ness o - ver me.) — Sug- ar,

F *C* *F*

ey.
 Pour a lit - tle sug - ar — on it, ba - by.

C *F* *G*⁷ *C*

I'm gon-na make your life — so sweet, yeah, yeah, — yeah. Pour a lit-tle — sug - ar on it,

F *G*⁷ *C*

yeah, yeah, — yeah. Pour a lit-tle sug - ar — on it, hon - ey. Ah!

THE LAST WALTZ

Gmaj7 F#m7 Fm7

1. I won - dered should I go or should I stay _____
 2. - Thought the love we had was go - in' strong _____

Em7 A7 Dmaj7 D8

The band had on - ly one more song to play _____ And
 Through the good and bad we'd get a - long _____ And

Gmaj7 F#m7 Fm7

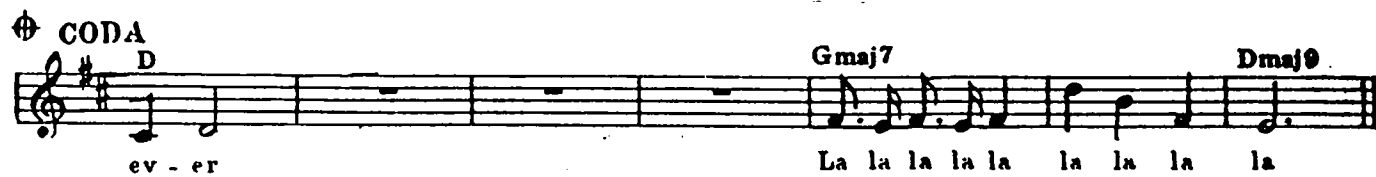
Then I saw you out the corn - er of my eye _____
 Then the flame of love died in your eye _____ My

Em7 A7 D A7 Em7 A7

A lit - tle girl a - lone and so shy I had the
 heart was broke in two when you said "good - bye"

D Dmaj7 Gmaj7 G8 A7 Em7 A7

last waltz with you _____ Two lone - ly peo - ple to -



128.

PLAY ME


 She was morn-ing_____ and I was night time. I one day


 woke up to find_____ her ly - in' be side my bed.


 I soft - ly said. "Come take me." For


 I've_____ been lone - ly,_____ in_____ need of some - one, As though I'd


 done some - one_____ wrong_ some - where,_____ But I don't know where,

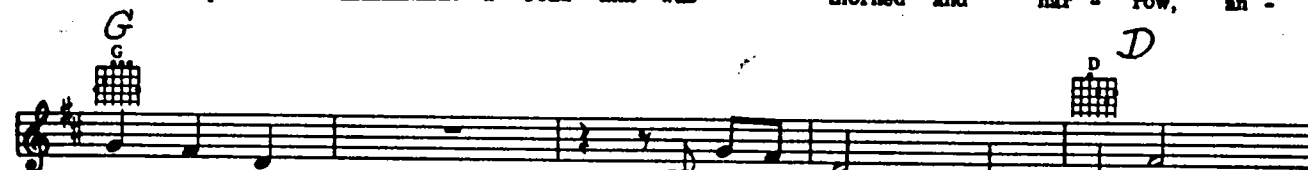

 I don't know where, come late - ly.


 You are the sun, I am the moon, you are the words. I am the tune, play me.


 Song_____ she sang to me,_____ song she
 so_____ it was that I_____ came to



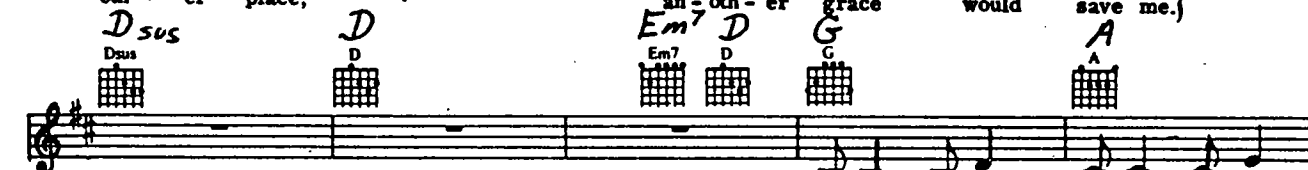
brang to me, — Words — that rang in me, rhyme that sprang from me
 trav - el Up - on — a road that was thorned and nar - row, an -



warmed the night,
 oth - er place,

and what was right
 an - oth - er grace

be - came me.
 would save me.



You are the sun, I am the moon,



you are the words, I am the tune, play me.

And

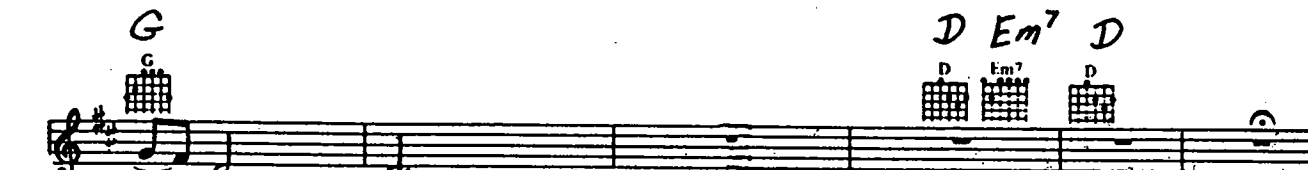


You are the sun, I am the moon, you are the words.



I am the tune,

Play



me.

130.

LOVE IS THE ANSWER

Gadd9 G Am7 Gadd9

Where do you start love is the an - swer,

Am7 Gadd9 Am7

Go look in your heart love is the

Dm7 G7 Cadd9 C

an - swer. In the dawn I will wan - der with you

Dm7 G G#dim Am D7

in the pale morn - ing mist to touch the

Gadd9 G Am7 D9 Dm7 Em7 Fmaj7 Eb9 Am7 D7

lips that the gods have kissed.

Gadd9 G Am7 Gadd9 Am7

Win - ter or spring love is the an - swer,

Gadd9 Am7 Dm7 G7

A - pril can make your heart a danc - er. Oh how beau - ti - ful

Cadd9 C Dm7 G Gdim Am

liv - ing can be when love o - pens her arms

D7 C Cdim Dm7

So shall it be for my love and

C Cdim Dm7 C Cdim

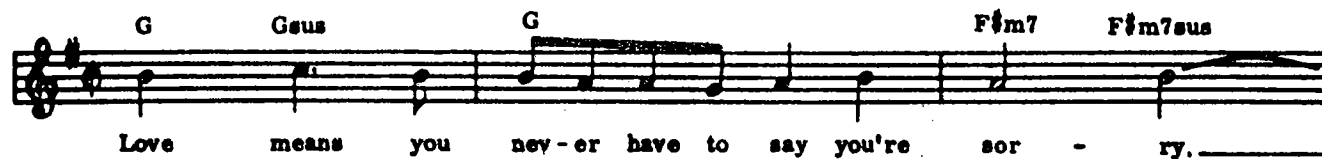
me, for my love and me,

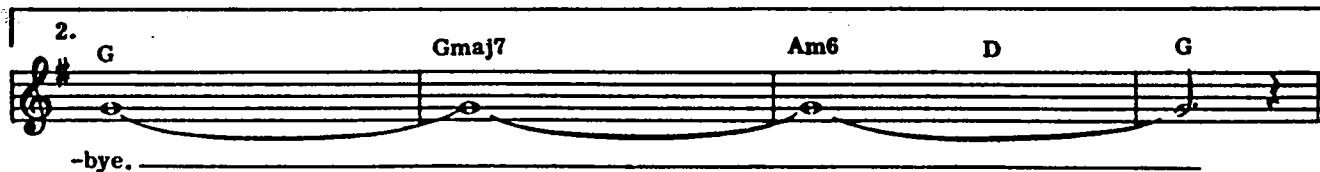
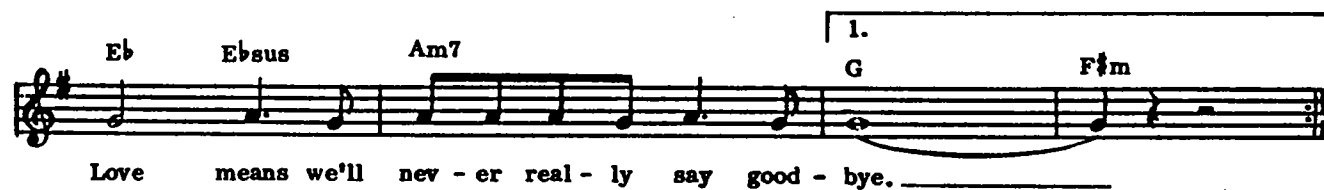
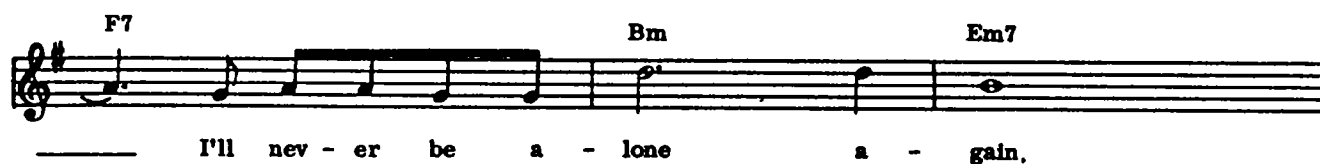
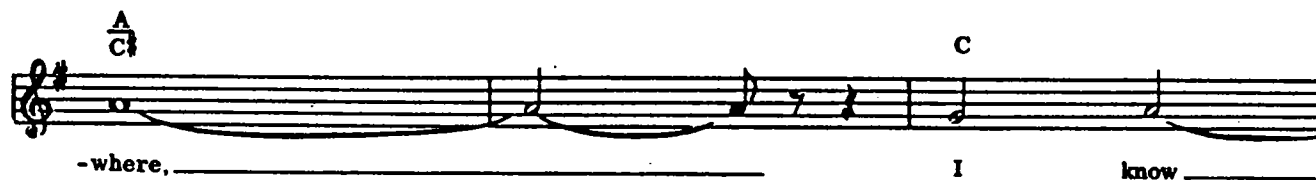
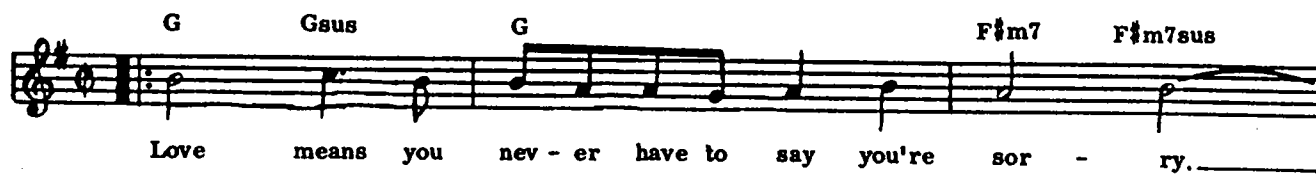
Dm7 C C9/6

for my love and me.

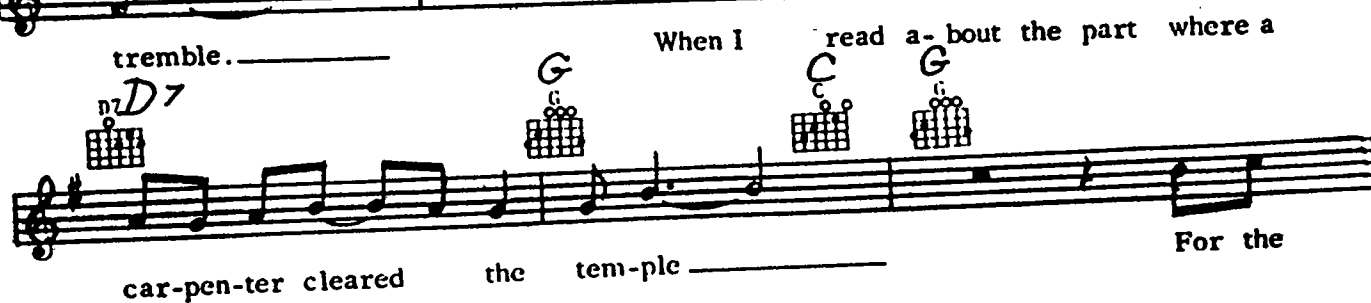
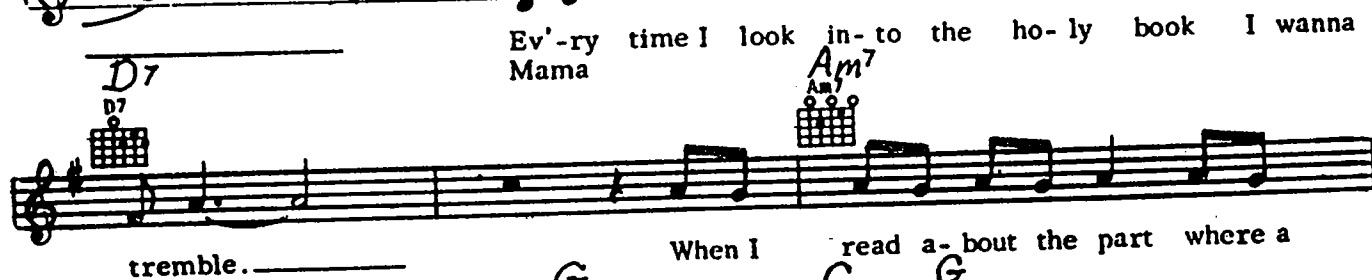
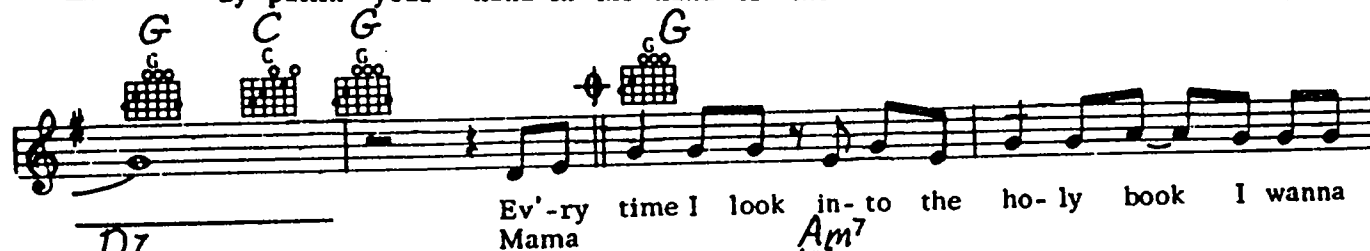
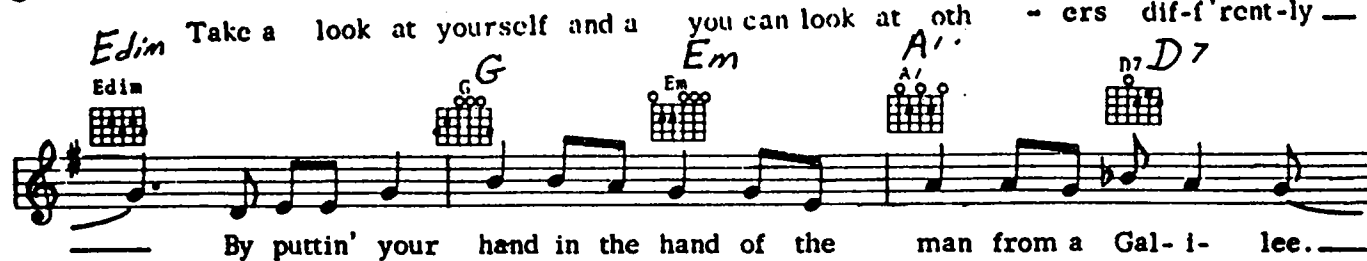
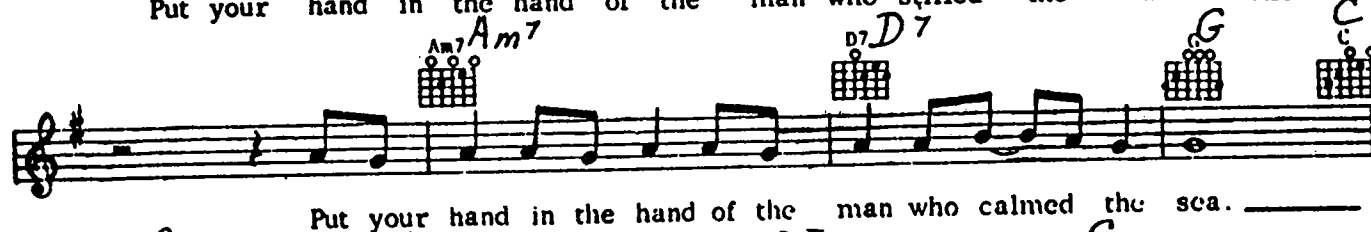
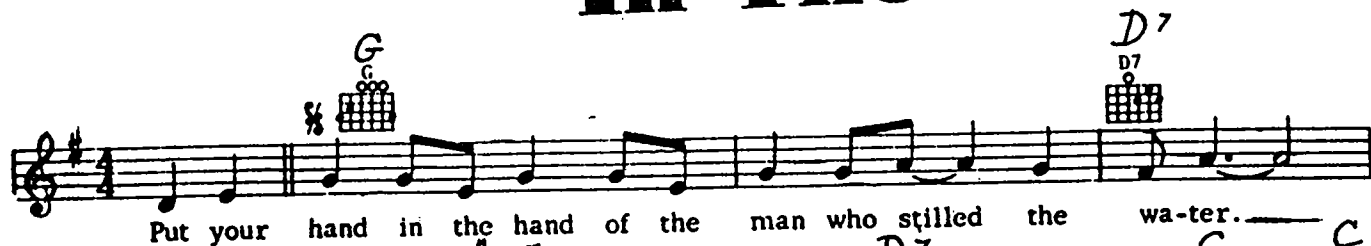
LOVE MEANS

(You never have to say you're sorry)





Put Your Hand In The Hand



Dm⁷ *G⁷* *C* *Edim* 135.

buy-ers and the sellers were no diff'rent fellas than what I profess to be. _____ And it

G *Em* *A⁷* *D⁷* *G* *C* *G* D.S.al Coda

causes me pain to know I'm not the gal that I should be. _____ Put your
(guy)

G *D⁷* Coda

taught me how to pray be-fore I reached the age of sev- en. _____

Am⁷ *D⁷*

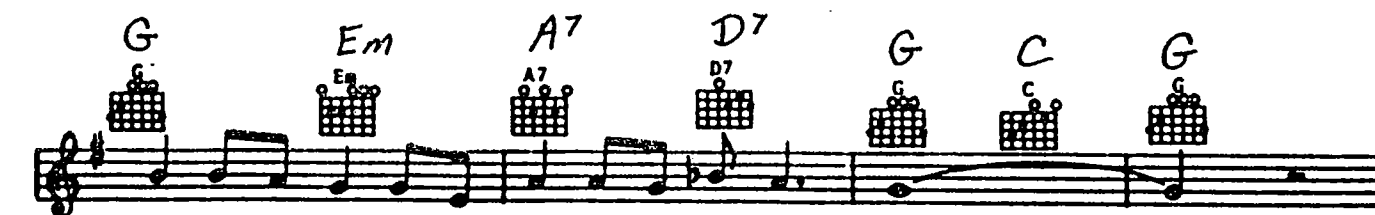
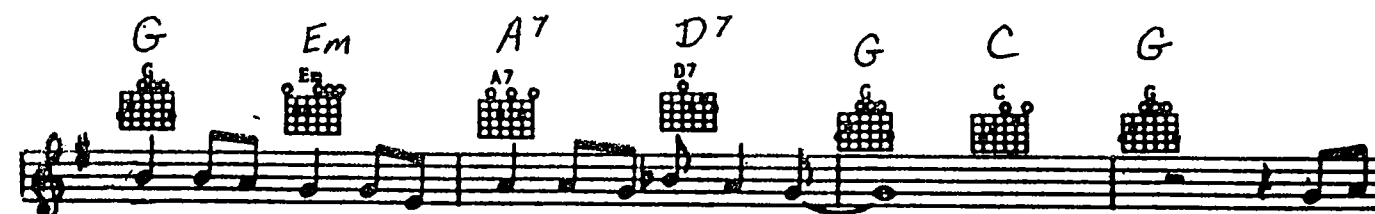
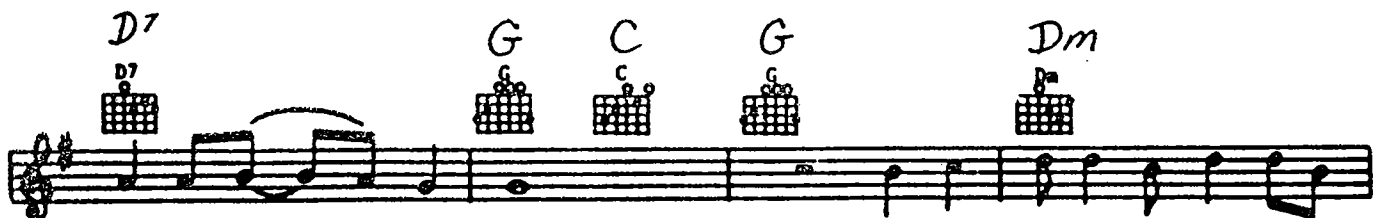
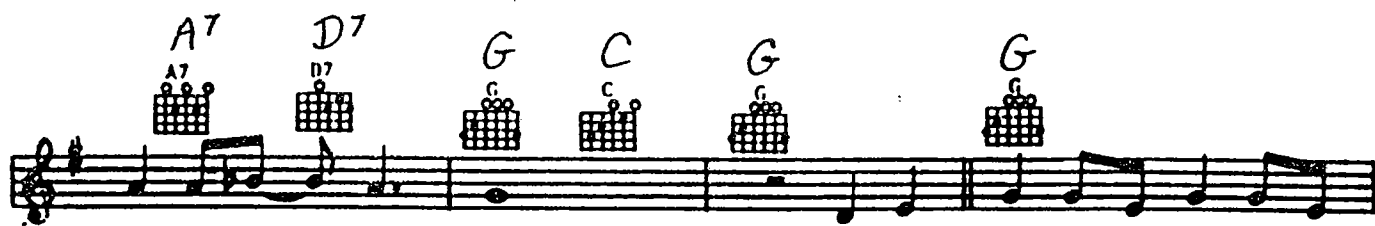
And when I'm down on my knees that's a when I'm close _____ to

G *C* *G* *Dm⁷* *G⁷*

heaven. _____ Daddy. lived his life with two kids and a wife you

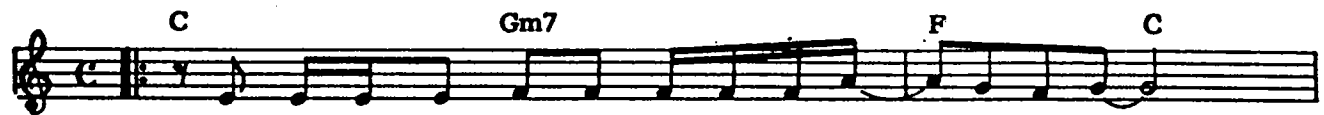
C *Edim* *G* *Em*

do what a you must do _____ But he showed me e-nough of what it

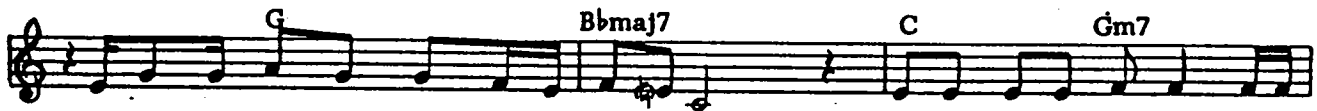


FIRE AND RAIN

137.



Just yes - ter - day morn - in' they let me know you were gone, —



Su-san, the plans they made put an end to you. I walked out this morn-in' and I



wrote down this song, — I just can't re-mem-ber who to send it to.

Chorus:



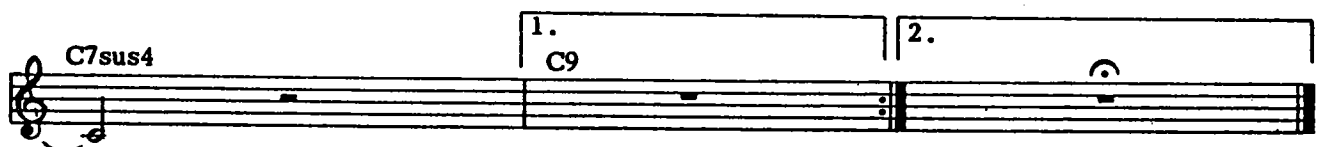
I've seen fire and I've seen rain, I seen sun-ny days that I thought would nev-er



end, I seen lone - ly times when I could not find a friend, —



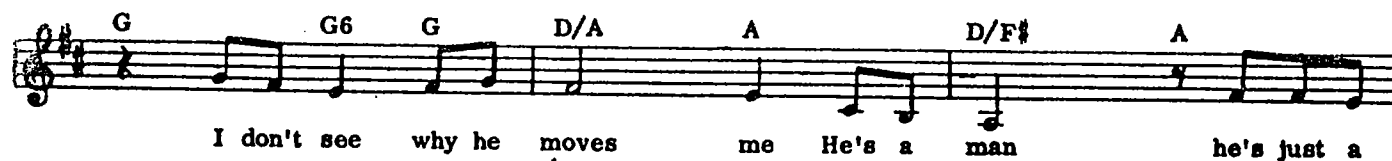
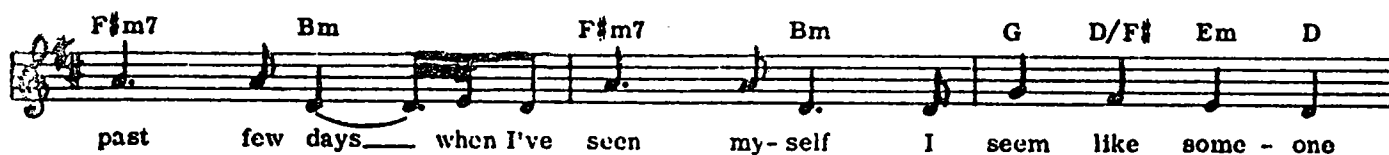
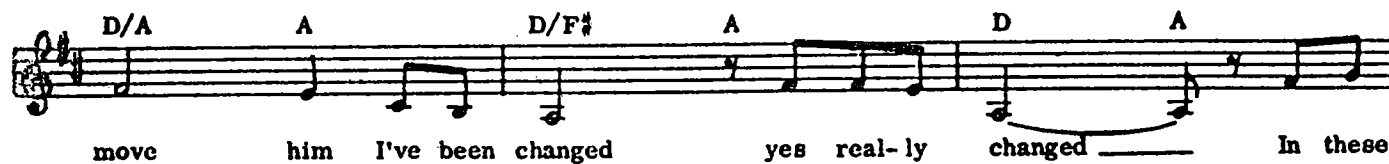
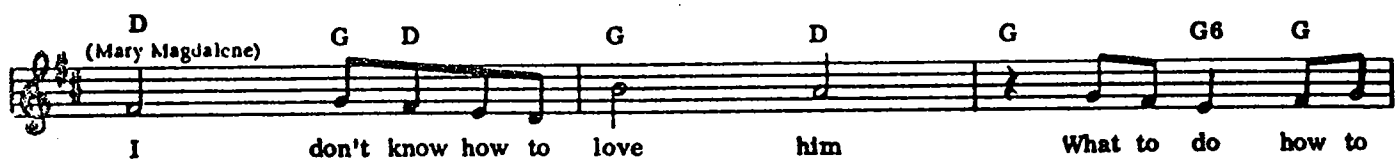
— But I al - ways thought that I'd see you a - gain. —

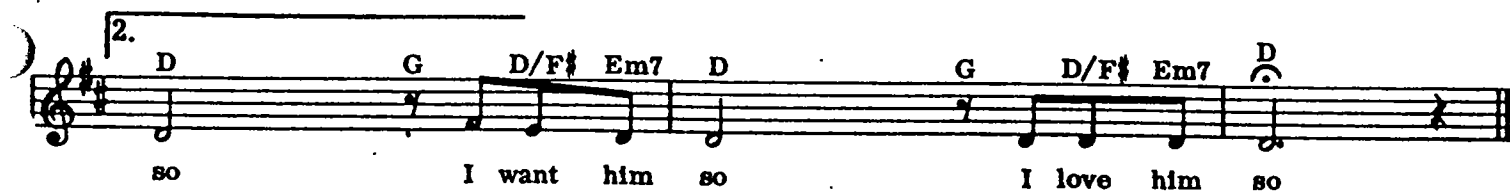
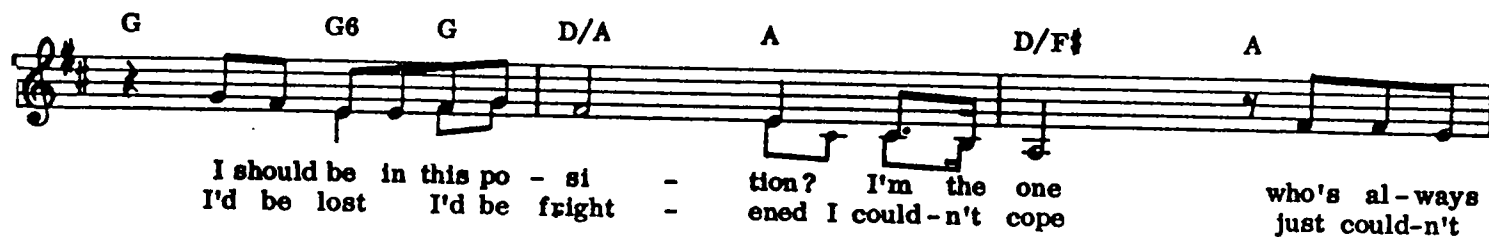
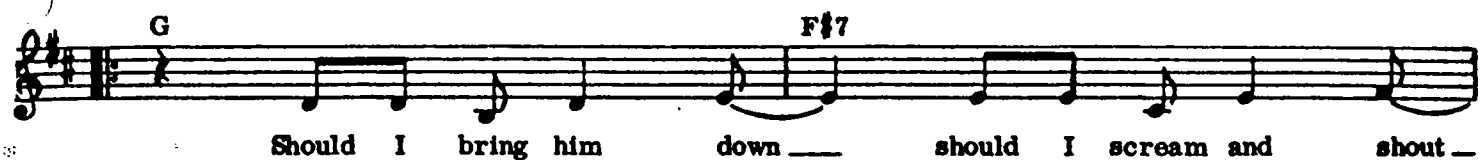


Verse 2. Won't you look down upon me, Jesus, you got to help me make a stand
You just got to see me through another day
My body's achin' and my time is at hand
An' I won't make it any other way. (Chorus)

3. Been walkin' my mind to an easy time, my back turned towards the sun
Lord knows when the cold wind blows it'll turn your head around
Well, there's hours of time on the telephone line, to talk about things to come
Sweet dreams and flying machines in pieces on the ground. (Chorus)

I DON'T KNOW HOW TO LOVE HIM





MR. BOJANGLES

Words and Music by
JERRY JEFF WALKER

Moderate Waltz beat



1. I knew a man Bo - jan -
 2. (I) met him in a cell
 3. (He) said his name, Bo - jan -
 4. (He) danced for those at min -
 5. (He) said, "I dance now at

D/C# bass

D/B bass

D7

G

- gles and he danced for you, in worn out
 - in New Or-leans I was down and
 - gles, Then he danced a lick a - cross the
 - strel shows and coun - ty fairs through - out the
 ev - 'ry chance in honk - y tonks for drinks and

A7

D

D/C# bass

shoes. With sil ver hair, a rag - ged shirt and bag -
 out. He looked at me to be the eyes
 cell. He grabbed his pants a bet - ter stance oh he jumped.
 South. He spoke with tears of fif - teen years how his dog
 tips. But most of the time I spend be - hind these coun -

D/B bass

D7



gy pants, as the old soft shoe.
 of age He spoke right out.
 up high, He clicked his heels.
 and he Trav - eled a - bout.
 ty bars," He said, "I drinks a bit."

G D F#

He jumped so high, jumped so
 He talked of life, talked of
 He let go a laugh, let go of
 His dog up and died, he up and
 He shook his head and as he shook his

Bm Bm/A bass E9 A11

high, Then he light - ly touched down.
 life, he laughed slapped his leg a step.
 laugh, Shook back his clothes all a round
 died, Af - ter twen - ty years he still grieved.
 head, I heard some - one ask please,

A7 Bm A

Mis - ter Bo - jan - gles,

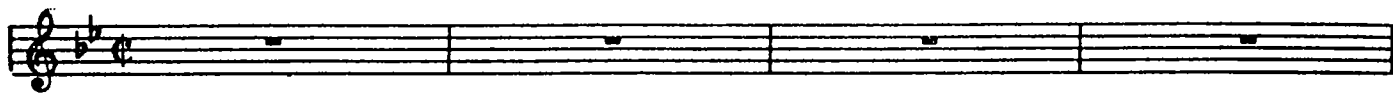
Bm A Bm

Mis - ter Bo - jan - gles, Mis - ter Bo

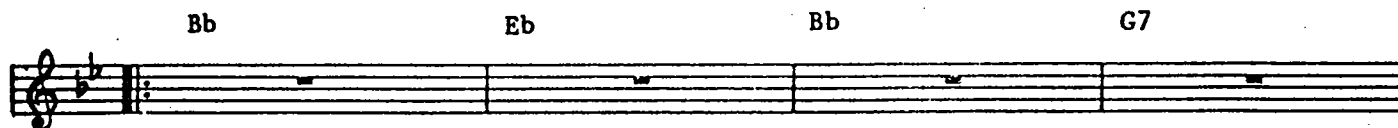
1, 2, 3, 4. 5. D D/C#bass D6/9 D

jan - gles, dance. 2. I 3. He 4. He 5. He rü.

142. WHEN YOU'RE HOT, YOU'RE HOT



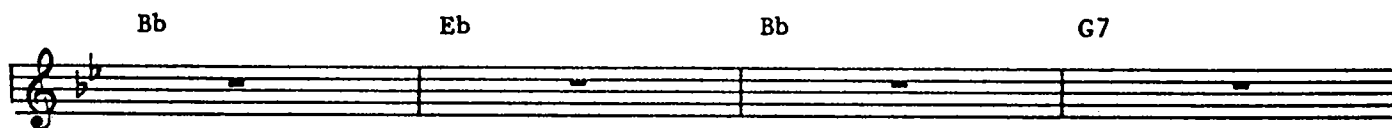
(Spoken) (1) Well now,



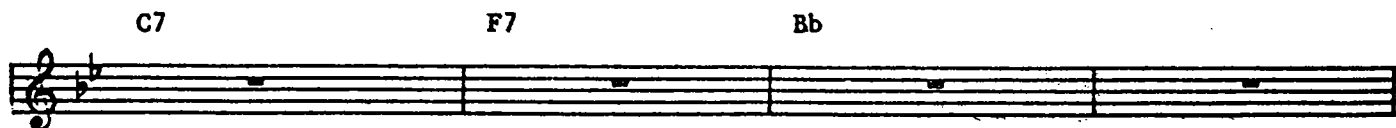
me and Homer Jones and Big John Talley had a big crap game goin' back in the alley; and
 (2) time I rolled 'em dice I'd win, and I would just get ready to roll 'em a-gain, when I
 (3) took us into court I couldn't be-lieve my eyes — The judge was a fishin' buddy that I recognised. I said, "Hey



I kept rollin' them sevens and winnin' all them pots. My
 heard something behind me and I turned around and there was a big ole cop. He said.
 Judge, old buddy old pal. I'll pay you that hundred I owe you if you get me out of this spot." So he



luck was so good I could do no wrong. I just kept on rollin' and con - trollin' them bones.
 "Hello Boy" and he gave us a grin, said, "Looks like I'm gonna have to haul you all in and keep
 gave my friend a little fine to pay — he turned around and grinned at me, and said,



fin-ly they just threw up their hands and said, "When you're hot, you're hot." I said, "Yeah!
 all that money for ev - i - dence." I said, "Well Son, When you're hot You're hot"
 "Nine-ty days. Jerry, When you're hot, you're hot." I said, "Thanks a lot!"

Love Grows

143.

(WHERE MY ROSEMARY GOES)

She ain't got no mon-ey her clothes are kin-da fun-ny her hair is kin-da wild and free.

Oh but love grows where my Rose-ma-ry goes and no-body knows like

me. She talks kin-da la-zy peo - ple say she's cra-zy and her life's a my - ster-y—

Oh but love grows where my Rose-ma-ry goes and no-body knows

like me There's some-thing a-bout her hand hold - ing mine—

It's a feel - ing that's fine and I've just got to say Hey She's

real-ly got a mag-i - cal spell and it's work-ing so well that I can't get a-way I'm—

a luck-y fel - la and I just got-ta tell her that I I love her end - less-ly—

Be-cause love grows where my Rose-mar-y goes and no-bo-dy knows

like me There's

me

HOLLY HOLY

Hol - ly Ho - ly eyes, — Dream of
 on - ly me. Where I am, — What I am, —
 — What I be - lieve in; — Hol-ly Ho - ly.
 Hol - ly Ho - ly dream, — Want - ing the
 Hol - ly Ho - ly love, — Take the
 on lone - ly ly you, child. And she come, — and I run, —
 And the seed, — let it be —
 — just like the wind will; Hol-ly Ho - ly.
 filled with to - mor - row; Hol-ly Ho - ly.
 Sing — a song; — Sing — a song of songs;
 Sing — it out; — Sing it strong. —

B^b E^b A^b E^b B^b E^b A^b E^b

Call the sun in the dead _____ of the night, And the sun's _____ gon-na rise _____ in the sky.

B^b E^b A^b E^b B^b E^b A^b E^b

Touch a man who can't walk _____ up - right, And that lame _____ man, he _____ gon- na fly _____ And I fly,

B^b C⁷

{ And I fly. _____
God, I fly. _____ }

F B^b F

Hol - ly Ho - ly dream, _____ Dream 'bout

B^b F B^b

on - ly you. Hol - ly Ho - ly

F B^b F

sun; _____ Hol - ly Ho - ly rain; _____

F B^b F





Hol - ly Ho - ly love. _____

Repeat and fade

146.

I'll Be There

JACKSON
"5"









You and I must make a pact. We must bring sal - va - tion back.











Where there is love, I'll be there.

1. I'll reach out my hand to you, I'll have faith in
 2. I'll be there to pro - tect you, With an un - sel-fish love that re -




all you do, Just call my name and I'll be there.
 spect_ you.





I'll be there to com-fort you. Build my world of dreams a-round you, I'm so

F A^b E^b

glad that I found you; I'll be there when love has flown, I'll be your




B^b F F









strength, I'll keep hold - ing on. Let me fill your heart with
If you should ev - er find

C Dm Am





joy and laugh - ter, To - geth - er - ness is all I'm aft - er,
some - one new, I know he'd bet - ter be good to you,

B^b Gm7 C7⁰ F





When - ev - er you need me, I'll be there.
'Cause, if he does - n't, I'll be there.

Tag F C Dm Am

I'll be there. I'll be there.

B^b Gm7 C7⁰ F

Just call my name. I'll be there. (Don't you know, ba - by.)

STAGGER LEE

I was stand-ing on the cor-ner when I heard my bull-dog
 Lee told Bil-ly, "I can't let you go with
 Lee went to the bar-room, and he stood a-cross the bar-room
 Lee shot Bil-ly, oh, he shot that poor boy so

bark, He was bark-ing at the two men who were gam-ble in the dark.
 that, You have won all my mon-ey and my brand new Stet-son hat.
 door, Said "Now no bod-y move" and he pulled his for-ty four.
 bad, Till the bul-let came through Bil-ly, and it broke the bar-ten-der's

It was Stag-ger Lee and Bil-ly, Two men who gam-ble late, Stag-ger
 Stag-ger Lee went home, and he pulled his for-ty four, Said, "I'm
 Stag-ger Lee cried Bil-ly, "Oh please don't take my life. I got

Lee threw sev-en, Bil-ly swore that he threw eight. Stag-ger
 go-ing to the bar-room just to pay that debt I owe. Stag-ger
 three lit-tle child-ren, and a ver-y sick-ly wife." Stag-ger

Coda
 glass. look out now, Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go, Stag-ger Lee. Go,

go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go!
 fade

LOVE

149.

Chords: F#m, C#7, F#m

Love is real,

real is Love;
touch is Love;
free is Love;

Chords: D7, G, A7sus4, A7, A7sus2, A7

Love is feel - ing.
Love is reach - ing,
Love is liv - ing,

feel - ing Love.
reach - ing Love.
liv - ing Love.

Chords: D, F#m, Em7, A7sus4, A7, A7sus2, A7

Love is want - ing
Love is ask - ing
Love is need - ing

to be loved..
to be loved..
to be loved..

Chords: D, D

Love is touch,

Love is you,

Chords: F, G, D

you and me,

Love is know-

Chords: Em, G, D

- ing

we can be;

Love is free.

Coda, No chords

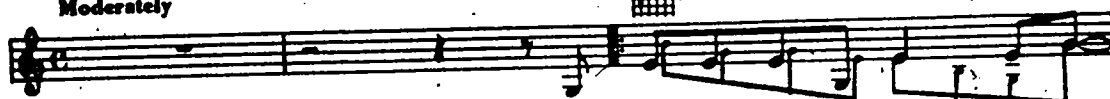
150.

THE RIGHT THING TO DO

Words and Music by Carly Simon

Moderately

C (Add 9)
(Add 9)



There's noth - in' you can do - to turn -
know you've had some bad luck with 'la -

Fmaj7

Dm9

F

Am7



— me a - way, —
dies be - fore, —

Noth - in' an - y - one can say. —
they drove you or you drove them — cra - zy.

You're —
But more im - port -

F#m7

B

Em7

Em7



with me now — and as long as you stay, —
ant is I — know you're the one and I'm sure —

Lov - in' you's The Right Thing To Do: —
Lov - in' you's The Right Thing To Do: —

Dmaj7

1. Dm7

Fmaj7

Dm7 (G bass)

(G bass) N.C.



Lov - in' you's the right thing. Oh, — I
Lov -

2. Dm7

Fmaj7

Dm7 (G bass)

(G bass) N.C.

Dm7



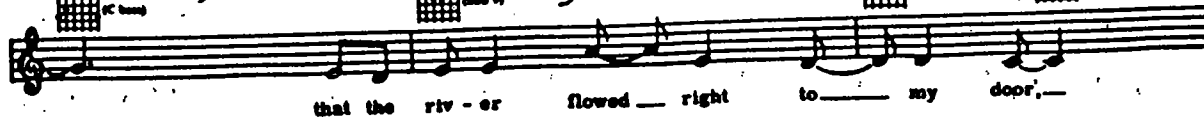
— in' you's the right thing. Oh, — and it used to be — for a while —

G (C bass)

Am (Add 9)


Gm7

C



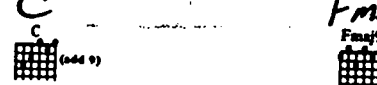
that the riv - er flowed — right to — my door, —

*Dm*⁷ *G* *Am*⁹




mak-ing me — just a lit-tle too free. But now the riv-er does-n't seem to stop.

C *Fmaj*⁹




Lov-in' you's The Right Thing To Do, — Is the right-thing to do.

C *Fmaj*⁹ *Cmaj*⁷




Noth-ing you can ev-er do would turn me a-way from you. I — love —

*Fmaj*⁷ *Cmaj*⁹ *Fmaj*⁷




— you now — and I love — you. now, — ev - en though you're ten thou - sand miles —

*Cmaj*⁷ *Fmaj*⁷ *Cmaj*⁷




— a - way, — I'll love — you to-mor-row as I love — you to-day. — I'm in

C *Fmaj*⁹




Lov-in' you's The Right Thing To Do, — Is the right-thing to do.

C *Fmaj*⁹ *Cmaj*⁷




Noth-ing you can ev-er do. would turn me a-way from you. I — love.

Fmaj⁷ *Cmaj⁹* *Fmaj⁷*




— you now— and I love— you now,— ev - en though you're ten thou - sand miles—

Cmaj⁷ *Fmaj⁷* *Cmaj⁷*




— a - way,— I'll love— you to-mor-row as I love— you to-day.— I'm in

Fmaj⁷ *Cmaj⁷* *Fmaj⁷*




love, babe. ————— I'm in love ——— with you, babe. ———

Cmaj⁷ *Fmaj⁷* *C* (add 9)




— Oh ——— oh ——— oh ——— oh ———
(The Right Thing To Do. ———)

Fmaj⁷ *C* (add 9) *Fmaj⁷*



woh ——— woh ——— woh ——— Oh. ———
(The Right Thing To Do. ———) (The Right Thing To Do. ———)

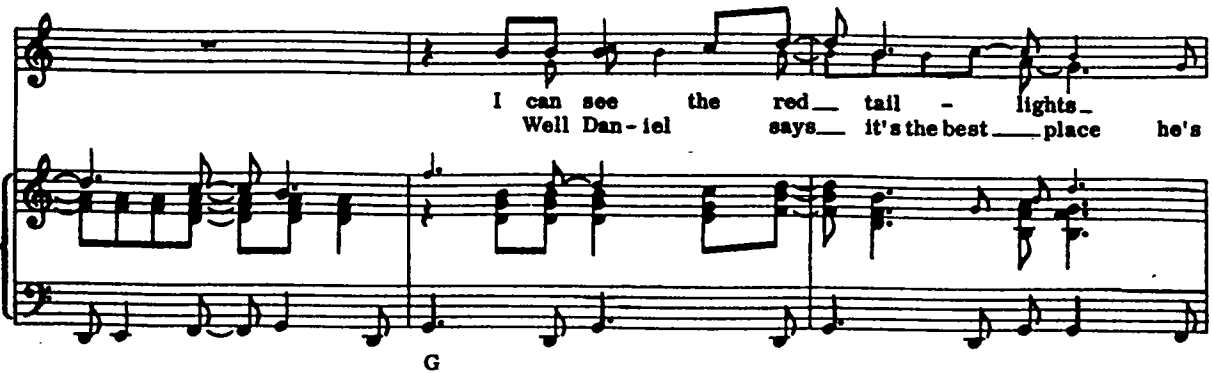
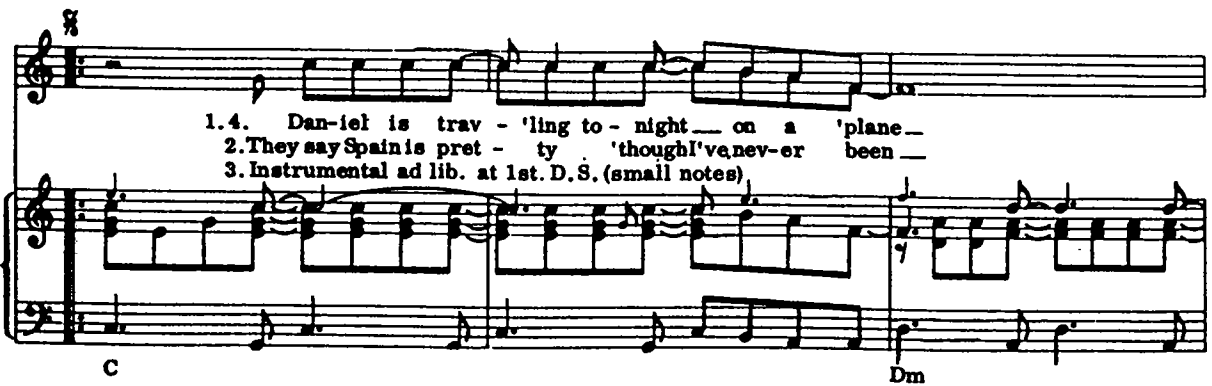
C (add 9) *Fmaj⁷*



—————, Let's close ——— now. ———

DANIEL

153.



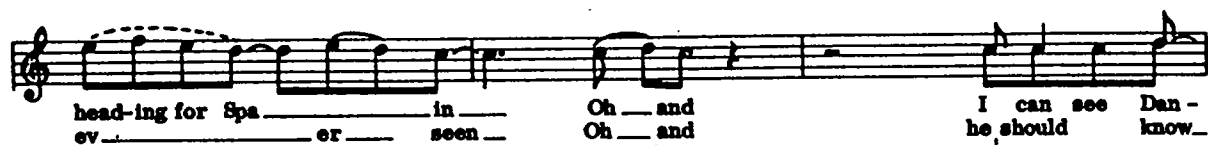
154.

E7

Am

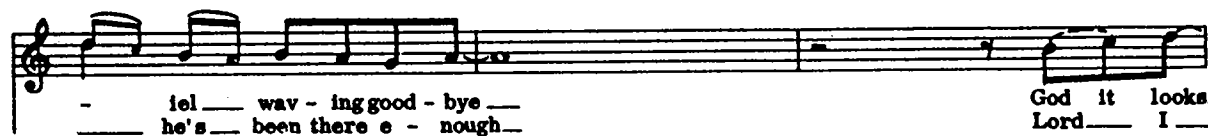
Em

F



G

Am



F

G7

G13sus4



C

G



C

F



C

F



C E_mi A_mi E_mi 7
 that — won't heal — your eyes — have — died — But you see more — than — I —
 F F_mi C A7
 Dan — iel you're a star In the face — of the sky —
 D_mi 7 G7 C CODA
 { D.S. twice
 1st. D.S. instrumental
 ad lib. (small notes)
 2nd. D.S. 1st. lyric again
 al Coda ♦ }
 Oh God — it
 F G7
 { looks like Dan — iel Must — be the clouds — in — my eyes. }
 C F
 G C F C

Slowly

mp

If 2

pic - ture - pa - ts a thou - sand words, then why - can't I - paint you? The words -
man could be two plac - es at one time - I'd be with you To - mor -

F (add 2)
C (F Bass)
Cm (F Bass)
Bb(9) (F Bass)
Bbm(9) (F Bass)
F (F Bass)
Bbm6 (F Bass)
C7

will nev - er show - tho you I've come - to know. If a -
row and to - day, be - side you all the way. If the

F (add 2)
C (F Bass)
Cm (F Bass)
Bb(9) (F Bass)

face could launch a thou - sand ships, then where am I - to go? There's no -
world should stop re - volv - ing, spin - ning slow - ly down - to die, I'd spend

F (add 2)
C (F Bass)
Cm (F Bass)
Bb(9) (F Bass)

B^bm6(9) *F* *B^bm6* *C7* *C7sus*


— one home — but you; — you're all — that's left — me, too. — And when —
 — the end — with you — and when — the world was through, —

Dm *D^b+* *F* *B^b6*


mf — my love — for life — is run - ning — dry, — You

Am7-5 *D7* *Gm7* *C7*


come — and pour — your - self — on — me. —

C7sus *Dm* *D^b+* *F*


— Then — one — by one — the stars — would all — go — out, —

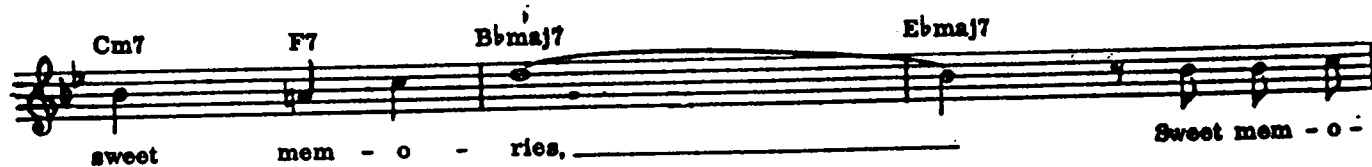
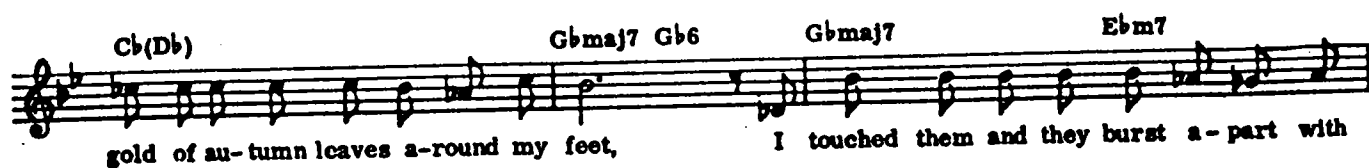
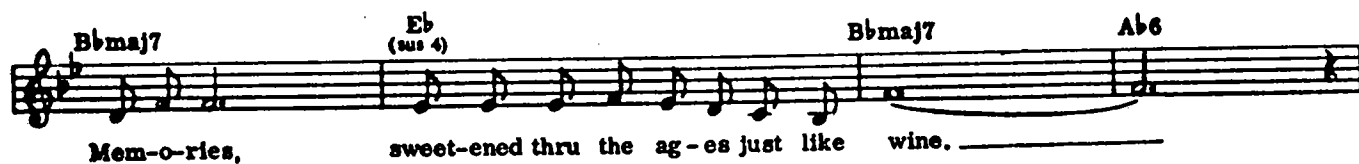
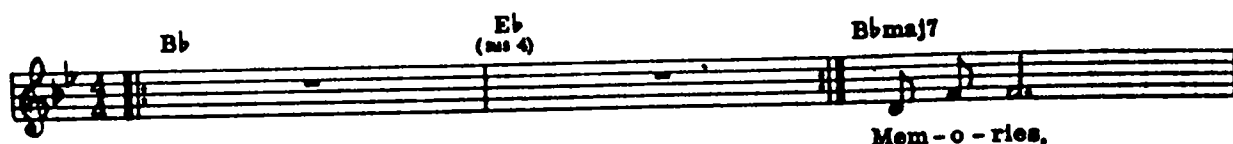
B^b6 *Am7-5* *D7* *Gm7*

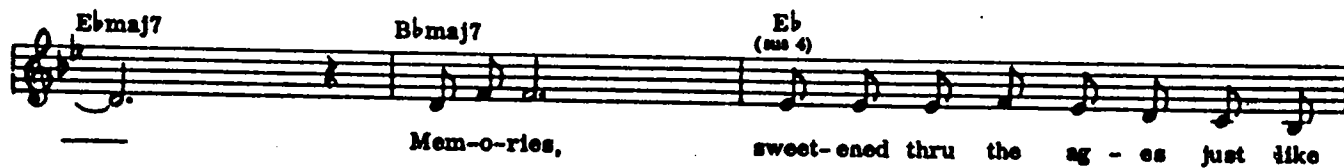
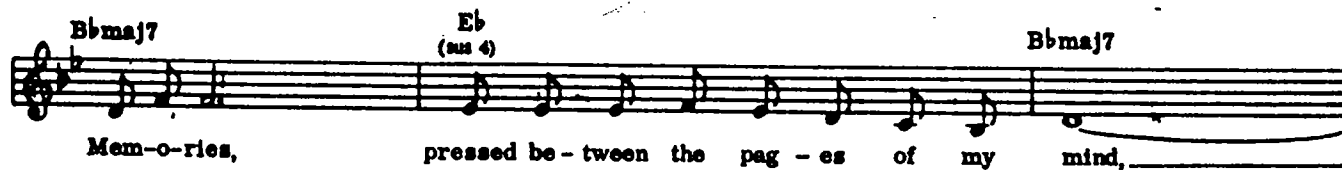
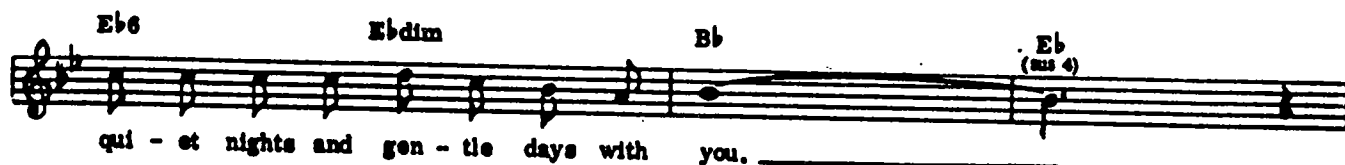
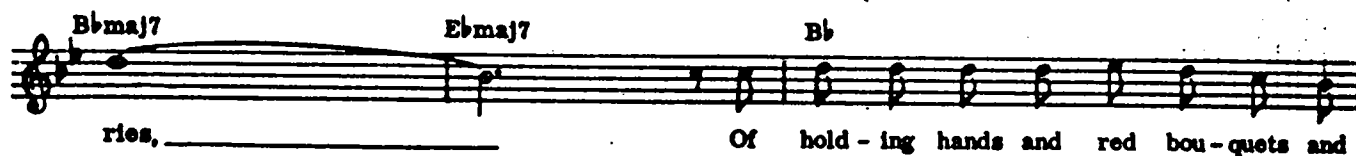

Then — you — and I — would simp - ly

C7sus *C7* *F* *Gm7* *B^bm6* *F*


fly — a - way. —

MEMORIES

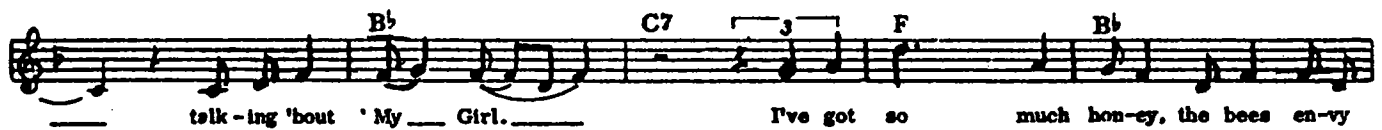


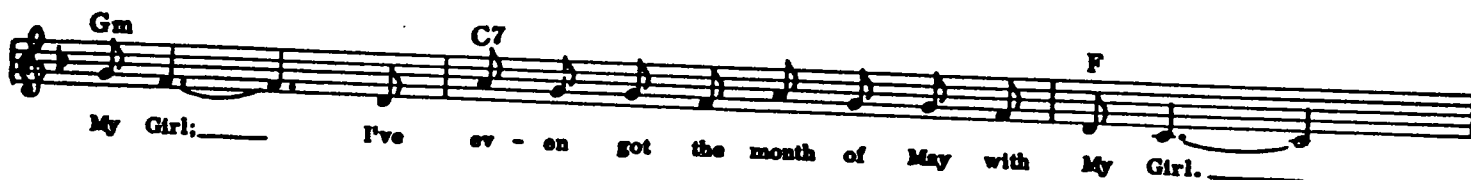
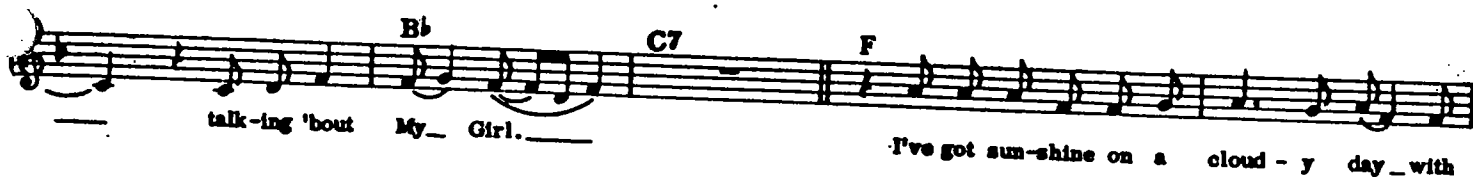
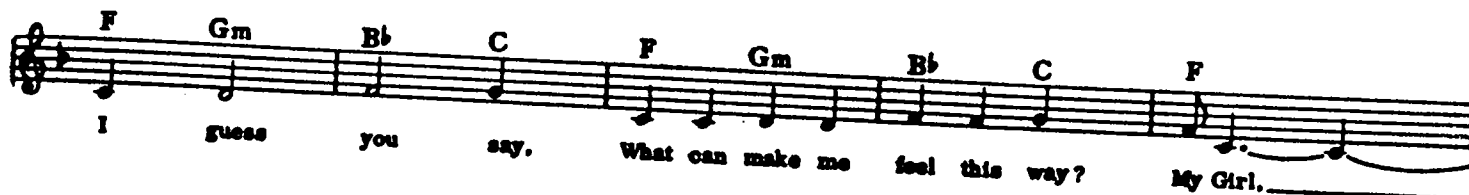
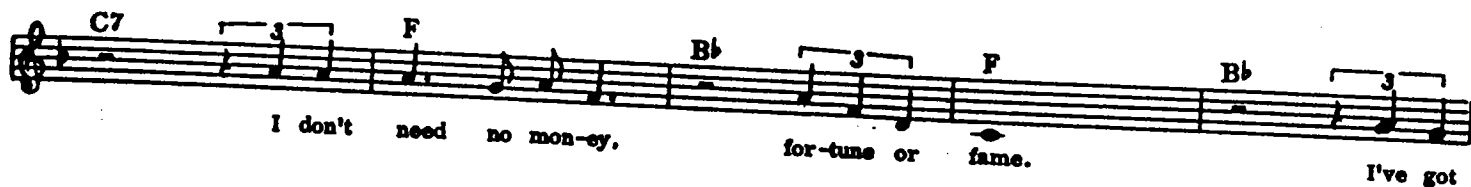


160.

MY GIRL

Slowly





GOODBYE TO LOVE

Moderate

1. I'll say good - bye to love,
 2. bye to love,
 3. INSTRUMENTAL

No - one ev - er cared if I should
 There are no to mor - rows for this

live or die, Time and time a-gain the chance for love has passed me by and all I
 heart of mine, Sure-ly time will lose these bit - ter mem-'ries and I'll find that there is

know of love is how to live with - out it. I just can't seem to find it,
 some-one to be-lieve in and to live for, Some-thing I could live for,

So I've made my mind — up I must live my life a - lone, And
 All the years of use - less search have fin - 'lly reached an end,
 What lies in the fu - ture is a mys-t'ry to us all,

tho' it's not the ea - sy way I guess I've al - ways known I'd say good -
 Lone-li - ness and emp - ty days will rit.
 No - one can pre - dict the wheel of

2. Cmaj7/G Dm7/G Em7 A7 Dm7-5

be my on - ly friend. From this day love is for-got - ten I'll go on as best I

3. Gsus4 G Cmaj7/G Dm7/G Dmaj7/A Em7/A

can. for-tune as it falls, There may come a time when I will

Dmaj7/A Em7/A Dmaj7/A Em7/A A

see that I've been wrong. But for now this is my song. And it's good-

D Asus4 A D

bye to love, I'll say good-bye to love.

Asus4 A D A/D D7/C G/B

Ah

Em7-5/Bb D/A G#m7-5 Asus4 A D A/D

Ah

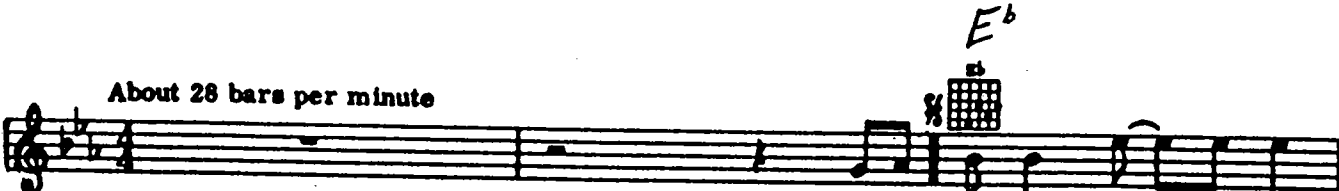
D7/C G/B Em7-5/Bb D/A G A D


Ah

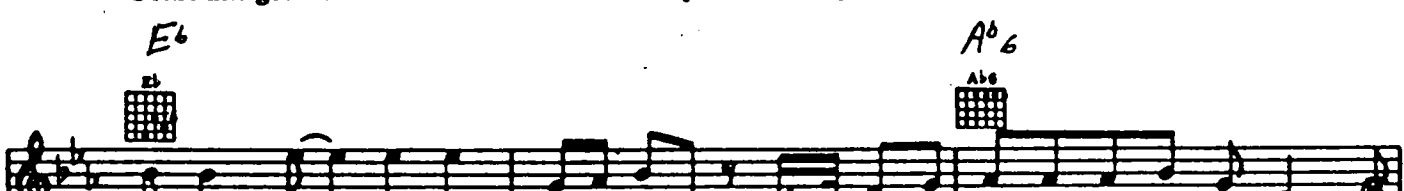
164.

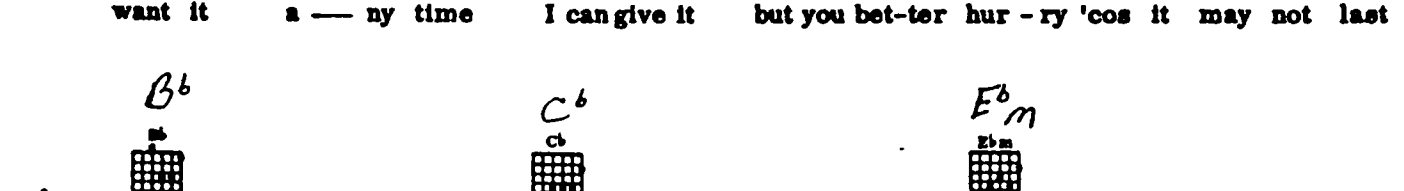
COME AND GET IT

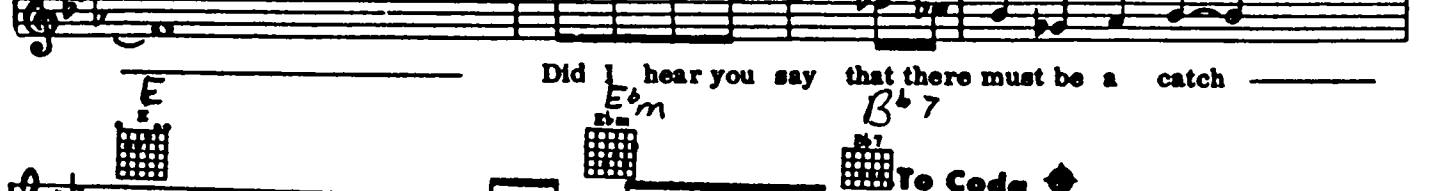
About 28 bars per minute

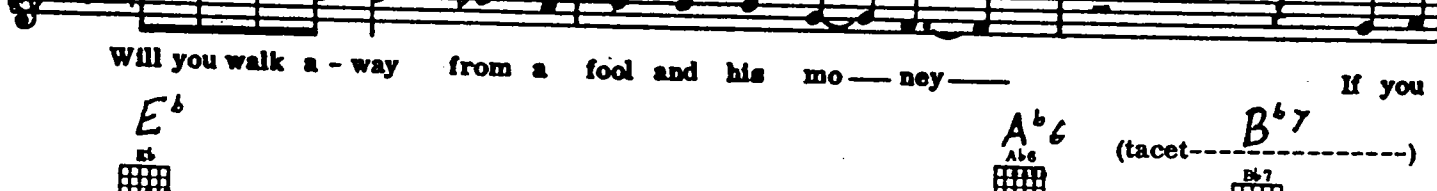

 If you want it here— it is

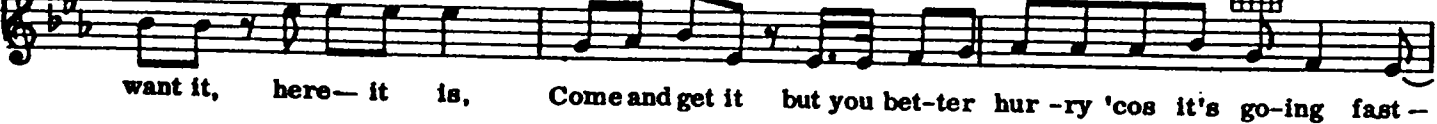

 Come and get it Mm ——— Make your mind up fast ——— If you


 want it a — ny time I can give it but you bet-ter hur - ry 'cos it may not last


 Did I hear you say that there must be a catch ———


 Will you walk a - way from a fool and his mo — ney —


 If you (tacet—)


 want it, here— it is, Come and get it but you bet-ter hur - ry 'cos it's go-ing fast —

First musical staff with chords E^b and B^b indicated above the staff.

If you

D. M. al Coda

⊕ CODA

Second musical staff with chord E^b indicated above the staff.

Son - ny if you want it here— it is, Come and get it, but you bet-ter

Third musical staff with chords A^b6 , B^b7 , E^b , A^b7 , and B^b7 indicated above the staff.

hur-ry 'cos it's go - ing fast. ————— You'd bet-ter hur-ry 'cos it's go-ing fast—

Fourth musical staff with chords E^b , B^b , and E^b indicated above the staff.

Fool and his mo — ney Son - ny if you ————— You'd bet-ter

Fifth musical staff with chords C^b , E^bm7 , and F^b indicated above the staff.

Do —————

Sixth musical staff with chords A^b7 , B^b7 , C^b , and E^b indicated above the staff.

hur-ry 'cos it's go-ing fast —————

(tacet-----)

LAY, LADY, LAY

Lay, La-dy, Lay, lay a-cross my big brass bed;
 Lay, La-dy, Lay, lay a-cross my big brass bed;
 What-ev-er col-ors you have in your mind,
 I'll show them to you and you'll see them shine;
 Lay, La-dy, Lay, lay a-cross my big brass bed;
 Stay, la-dy, stay, stay with your man a while.
 Un-til the break of day, let me see you make him smile.
 His clothes are dirt-y but his hands are clean;
 And you're the best thing that he's

167.

A C#m G Bm

ev-er seen. Stay, la-dy, stay, stay with your man, a while.

A C#m G Bm C#m

Why wait an-y long-er for the

E F#m A C#m Bm A

world to be-gin, You can have your cake and eat it too;

C#m E F#m A C#m

Why wait an-y long-er for the one you love, When he's stand-ing in front of

Bm A C#m G Bm

you. Lay, La-dy, Lay, lay a-cross my big brass bed;

A C#m G Bm A C#m

Stay, la-dy, stay,

G Bm A C#m G Bm

stay while the night is still a - head.

E F#m A E F#m

I long to see you in the morn-ing light, I long to reach for you

A C#m G Bm

in the night. Stay, la-dy, stay, stay while the night is still a -

A C#m G Bm A Bm C#m D A

head.

168.

AND I LOVE HER

Fm Cm Fm
 1. I give her all my love, — That's all I
 2. She gives me ev - 'ry thing, — And ten - der -
 3. Bright are the stars that shine, — Dark is the

Cm Fm Cm
 do, — And if you saw my love —
 ly, — The kiss my lov - er brings —
 sky, — know this love of mine —

A^b B^b 7 E^b to Coda ♪
 You'd love her too, — I — love her. —
 She brings to me, — And I love her. —
 Will nev - er die, — And I love her. —

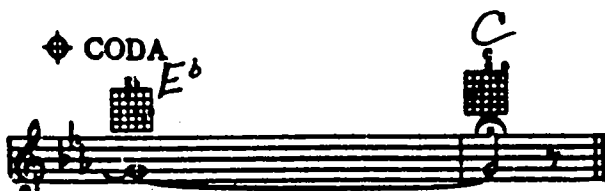
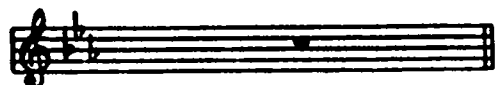
B^b Cm Gm A love like ours —

Cm Gm B^b 7
 Could nev - er die —

Cm Gm B^b 7
 As long as I — have you near — me.

D.S. %
al Coda ♪

♦ CODA



YELLOW SUBMARINE

169.

G D C G Em Am Cmaj7 D G

In the town where I was born lived a man who sailed to sea. And he

D C G Em Am Cmaj7 D G

told us of his life in the land of sub-ma-rines. So we

D C G Em Am Cmaj7 D

sailed up to the sun till we found the sea of green. And we

D C G Em Am Cmaj7 D7

lived be-neath the waves in our yel-low sub-ma-rine.

CHORUS G D

We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

G D

We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine And our

D C G Em Am Cmaj7 D

friends are all on board, man-y more of them live next door. And the

D C G Em Am Cmaj7 D

live a life of ease ev-ry one of us has all we need. Sky of

D C G Em Am Cmaj7 D7

band be-gins to play. 1. blue and sea of

G Em Am Cmaj7 D7

2. green in our yel-low sub-ma-rine. Repeat Chorus from the D.S. and fade

THE STRAIGHT LIFE

D *F** *Bm*

Some-times I i-mag-ine my-self as a drift-ter, Seek-er of for-tunes con-nois-
Some-times my thoughts may find me in Mex-i-co, Drink-ing Te-qui-l-a go-la'

E7 *A* *G* *G*dim* *D* *G* *G*dim*

-seur of great wines, Dash-ing thru mea-dows of yel-low and green, Try-ing to catch the im-pos-
out of my mind, Hav-ing a ball on a coup-le of bob, Treat-ing the lad-ies to corn.

D *C* *A7sus* *A*

-sible dream, Leav-ing The Straight Life be-hind,
on the cob, Leav-ing The Straight Life be-hind.

G *F*m* *Em* *A7* *D*

Sud-den-ly all my sil-ly thoughts dis-ap-pear, She comes to me soft-ly with crack-ers and beer,

C *G* *D* *C* *A7sus*

Wink-in' and blink-in' and blow-ing my ear, Run-ning a-way with my mind.

RAIN IN MY HEART

Bm Bm7 Bm6 G

My eyes are dry, _____ my love, _____ Since you've been gone I have - n't
How could I know, _____ my love, _____ I was a toy, On - ly a

F#(sus) F#7 Bm Bm7

shed a tear, _____ I'll nev - er cry, _____ my love, _____
game to you, _____ How could you go, _____ my love, _____

Bm6 G F#(sus) F#7

tho' ev - 'ry day seems like a hun - dred years, _____ For
with-out a thought of what I'm go - ing through, _____ How

Gmaj7 G6 F#m7 Bm7

I'm _____ just a fool who clings _____ to his pride, _____ But
can _____ I for - get I still _____ love you so, _____ It

Em7 C#m7b5 F#(sus) F#7b9 F#7b9

when _____ I'm a - lone _____ I can hear the sound of
ech - oes each time _____ that I hear the sound of

Bm7 E7 Bm7 E7

Rain _____ In My Heart _____ of the tears _____ that I hide, And it
 Rain _____ In My Heart _____ from the tears _____ that I hide, 'Tho' it

Amaj7 F#m7 Amaj7 3 F#m7

tears _____ me a - part, _____ 'Cause I keep them in - side, _____ I
 tears _____ me a - part, _____ I still keep them in - side, _____ But

Bm7 E7 Bm7 E7

can't _____ get a - way _____ from the sound _____ of the Rain _____ In My
 I _____ can't es - cape _____ from the sound _____ of the Rain _____ In My

F#m D 1. Gmaj7 F#(sus)F#7 2. Gmaj7 F#+7b9 F#7b9

Heart. _____
 Heart. _____ I hear that

Bm7 E7 Bm7 E7

Rain _____ In My Heart _____ of the tears _____ that I hide, And it

Amaj7 F#m7 Amaj7 3 F#m7

tears _____ me a - part, _____ 'Cause I keep them in - side, _____

174.

PUPPY LOVE

Gm7 C7^o

And they called it Pup-py Love, _____ Oh, I guess they'll nev - er

F Am7 Dm7 Gm7

know, how a young heart real-ly feels, _____

C7^o F Gbmaj7 F Tacet

and why I love her so. _____ And they called it Pup-py

Gm7 C7^o F

Love _____ just be-cause we're in our' teens,

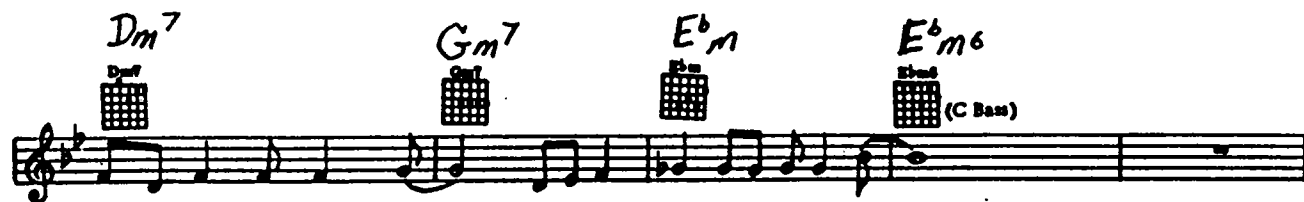
Am7 Dm7 Gm7 C7^o

Tell them all it is-n't fair _____ to take a - way my on - ly



And when he's lone-some and feel__ in' love starved I'll be__ there to feed it.

I'm lov-in' him a



lit - tle bit more each day__ turns me right on when I hear him say,_____



Hey, ba - by let's get__ a-way, let's go some-where far,

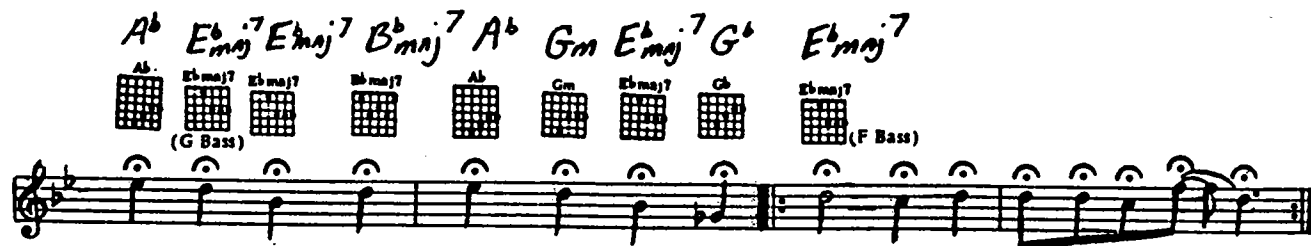
ba- by can we;__



Well, I__ don't care._____



Day dream-in' and I'm think-in' of you. Day dream-in' and I'm think-in' of you.





Look at my love. Blow - ing a - way. Day dream-in' think-in' of you._____

178.



MAKE IT WITH YOU

E^bmaj⁷ *Fm⁷*
  (B^b bass)



1. Hey _____ have you ev - er tried, _____
 2. No _____ you don't know me well, _____
 3. (Instrumental)

E^bmaj⁷ *Fm⁷*
  (B^b bass)

real-ly reach-ing out _____ for the oth - er side, _____
 n'ev-'ry lit-tle thing _____ on - ly time will tell, _____

A^bmaj⁷ *Gm⁷*
 

I may be climb - ing on _____ rain - bows, _____ But,
 But you be-lieve _____ the things _____ that I do, _____ And

Fm⁷ *Fm⁷*
  (B^b bass)

ba - by here goes, _____
 we'll see it through, _____

3. Ba - by you know _____ that

E^bmaj⁷ *Fm⁷*
  (B^b bass)

Dreams _____ there for those who sleep, _____
 Life _____ can be short or long, _____
 dreams _____ there for those who sleep, _____

E^bmaj⁷ *Fm⁷* (B^b bass)

Life _____ it's _____ for us to _____ keep, _____
 Love _____ can _____ be right or _____ wrong, _____
 Life _____ it's _____ for us to _____ keep, _____

A^bmaj⁷ *Gm⁷*

And if you're won - d'ring what this all is lead - ing to, _____
 And if I choose _____ the one I'd like to help me through, _____
 And if I choose _____ the one I'd like to help me through, _____

C *Fm⁷* (B^b bass) N.C.

I want to make _____ it with you, _____
 I'd like to make _____ it with you, _____
 I'd like to make _____ it with you, _____

E^bmaj⁷ *Fm⁷* (B^b bass)

I real - ly think _____ that we _____ could
 I real - ly think _____ that we _____ could
 I real - ly think _____ that we _____ could

E^bmaj⁷ *A^b* *Gm⁷* *Fm⁷* *Fm⁷* (B^b bass)

make _____ it girl, _____
 make _____ it girl, _____
 make _____ it girl, _____

Fm⁷ *E^bmaj⁷*


8. *Fm⁷* (B^b bass) *E^bmaj⁷*

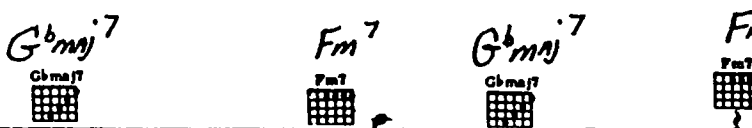
180.


IT'S GOING TO TAKE SOME TIME

D^b *A^bm⁷*

 It's gon - na take ___ some time ___ this time ___ to get my-self ___ in shape.

D^b *A^bm⁷*

 I real - ly fell ___ out of line ___ this time, ___ I real - ly missed the gate.

G^bmaj⁷ *Fm⁷* *G^bmaj⁷* *Fm⁷*

 The birds on the tel - e - phone line, (next time) are cry - in' out ___ to me, ___ (next time) and

G^bmaj⁷ *Fm⁷* *B^bm* *E^bm* *A^b7sus*

 I won't be ___ so blind ___ next time, ___ and I'll find ___ some har - mo - ny. ___ But, it's

D^b *A^bm⁷*

 go - ing to take ___ some time ___ this time, ___ and I can't make ___ de - mands, ___
 go - ing to take ___ some time ___ this time, ___ no mat - ter what ___ I've planned. ___

D^b *A^bm⁷*

 But, like the young trees in the win - ter time, I'll learn how to bend.
 And, like the

G^bmaj⁷ *Fm⁷* *E^bm⁷* *E^bm⁷*

 Af - ter all the tears we've spent, how could we make a-mends?

D^b *D^b* *B^bm* *B^bm* *B^bm* *E^b*

 So, it's one more round for ex - per - i-ence and I'm on

G^b *A^b6* *G^bmaj⁷* *Fm⁷*

 the road a - gain, and it's go - ing to take some time

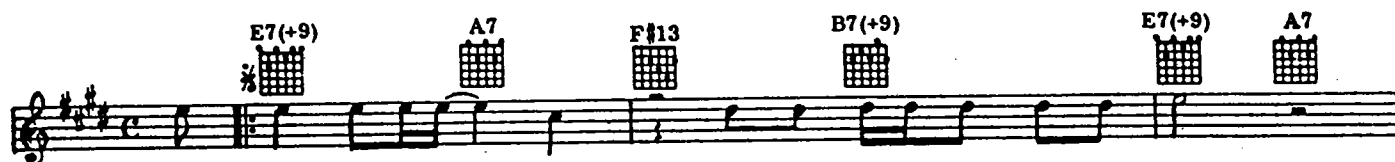
E^bm⁷ *E^bm⁷* *D^b* *E^bm⁷* *E^bm⁷*

 this time! this time!

D^b *A^bm⁷*

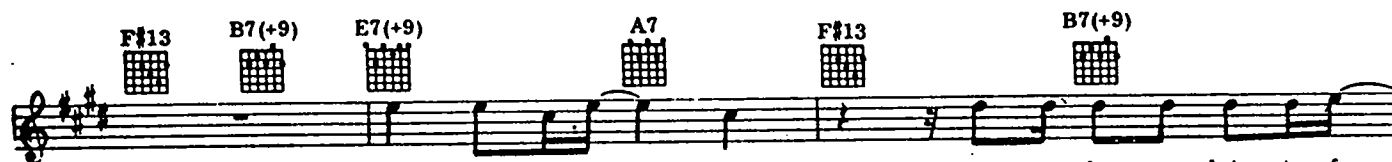
 Repeat to fade

LUCRETIA MAC EVIL



Lu - cre - tia Mac E - vil,
 cre - tia Mac E - vil,
 Lu - cy Mac E - vil,

lit - tle girl, what's your game?
 that's the thing you're do - in' fine.
 Hon - ey, where you been all night?



Hard luck and trou - ble bound to be your claim to fame..
 Back seat De - li - lah, got your six-foot jug o' wine..
 Your hair's all messed up, babe, n' the clothes you're wearin' just don't fit you right..



Tail shak - in', home break - in', Truck - in' through town, -
 I hear your moth - er was the talk of the stix, -
 Big dad - dy Joe's paying your month - ly rent, -



Each and ev - 'ry coun - try moth - er's son hang - in' round, -
 Noth - in' that your dad - dy would - n't do for kicks, -
 Tells his wife he can't i - ma - gine where the mon - ey's went. -



Drive a young man in - sane,
 Nev - er done a thing worth - while,
 Dres - sing you up in style,

E - vil, that's your name.
 E - vil wom - an
 E - vil wom - an

E7(+9) A7 F#13 B7(+9) 2 E7(+9)

2. Lu - child.

Am9(maj7) Am(D bass) C#m

Dev - il got you Lu - cy un - der lock and key, Ain't a - bout to

Am9(maj7)

set you free, Signed, sealed and wit-nessed on the day you were born,

Gm9(maj7) Fm9(maj7)

No use try - ing to fake him out, No use try - ing to make him out,

Em Bsus4 B D.S. al Coda

Soon he'll be tak - ing out his due. What you gon - na do, ooh.

Coda D7(+9) G13 D7(+9) G13 D7(+9) G13 D7(+9) G13

child. Ooh, Lu-cy, you're just so damn bad!

184.

CHERRY, CHERRY

Words and Music by NEIL DIAMOND

1. Ba - by loves — me, yes, yes, — she does, Ah, the
 2. Y'ain't got no — right, no, no, — you don't, Ah, to

girl's out - a - sight — yeah.
 be so ex - cit - ing.

Says she loves — me, yes, yes, — she does. Gon - na
 Won't need bright — lights, no, no, — we won't. Gon - na

show me to - night, — yeah. She got the way to move.
 make our own light - ning.

me. Cher ry.

CHORUS: She got the way to groove me.

CHORUS: She got the way to move me

She got the way to groove me!

by. Spoken: All right!

NC To Code

Tell No, your ma - ma, girl, we can't stay long. we won't tell a soul where we gone to.

We got we things do we got to catch what - ev er we

up want on. to. Ah, Ah, you know - I love -

— you know what I'm say - ing?
 — the way that you do me.

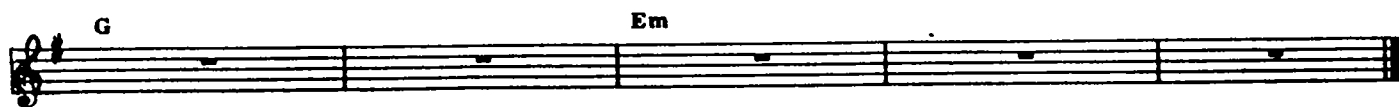
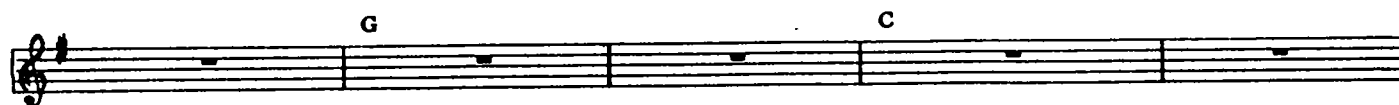
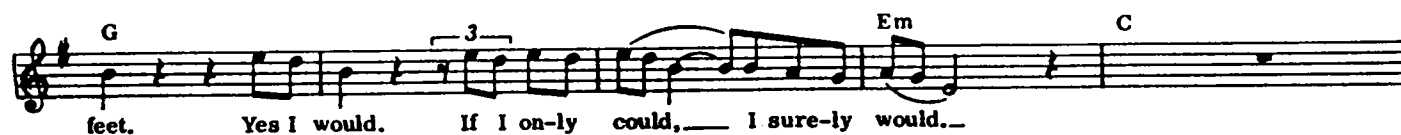
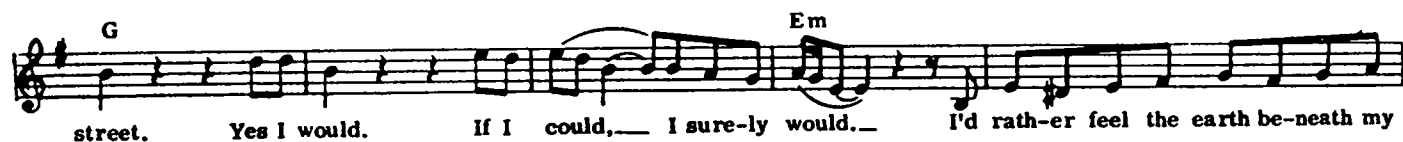
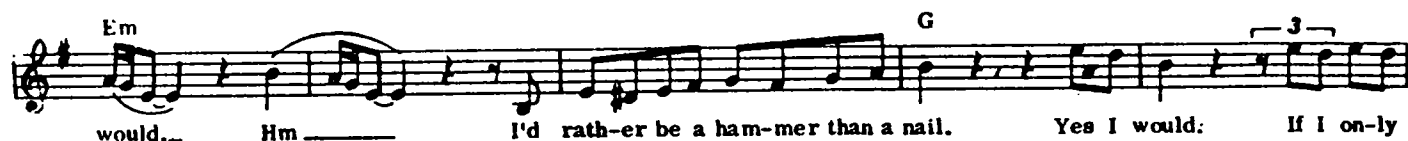
Can't stand still while the mu - sic is play - ing.
 Cher - ry, babe, — you real - ly get to me.

D.S. al
 • Coda

Code NC

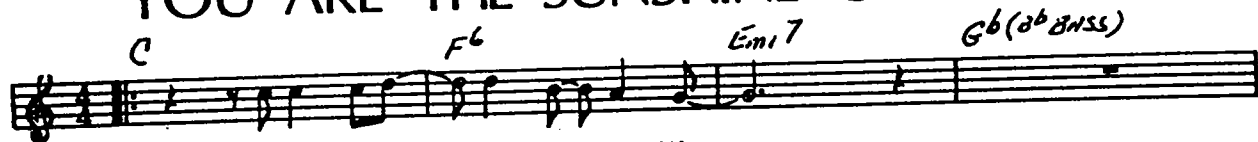
EL CONDOR PASA (YES I WOULD)

187.



188.

YOU ARE THE SUNSHINE OF MY LIFE



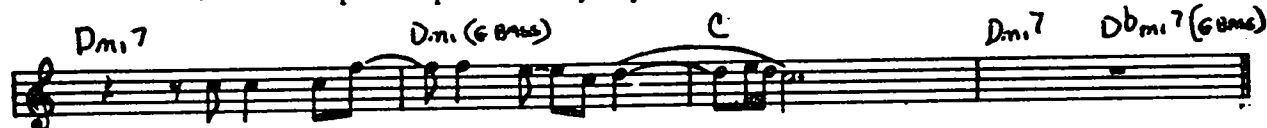
You Are The Sun - shine Of My Life, —



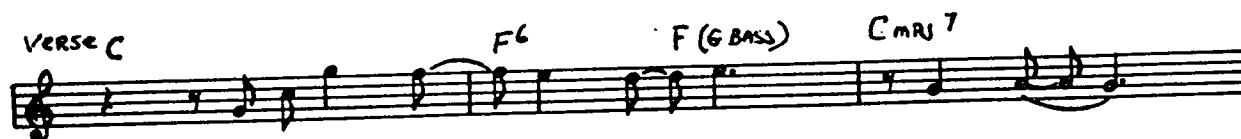
that's why I'll al ways be — a-round. —



You are the ap - ple of my eye. —



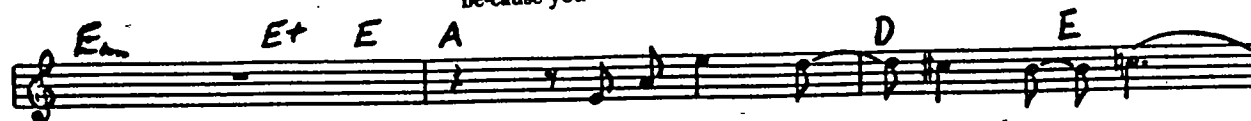
For-ev - er you'll — stay in — my heart, —



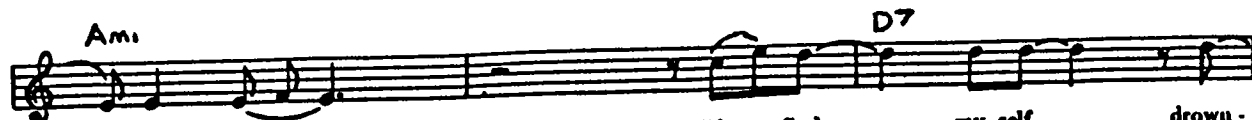
{ I feel like this — is the — be gin - ning, —
 { You must have known — that I — was lone - ly, —



'though I've loved you — for a mil - lion years. —
 be-cause you came — to my — res - cue. —

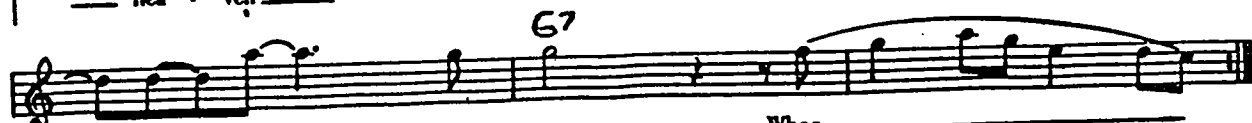


And if I thought — our love — was —
 And I know that — this must — be —



— end - ing —
 — hea - ven —

I'd — find — my-self — drown -
 how could so — much love — be —



— ing in my — own tears. —
 — in - side — of you?

Whoa. —
 Whoa. —

TRACY

189.

Ab Cm Bbm7 Eb Db Cm Eb7

Tra - cy when I'm with you — Some-thing you do, — Boun-ces me off — the cell - ing,

Ab Cm Bbm7 Eb Db Cm Eb7

Tra - cy day af-ter day — When you're this way — I get a lov - ing feel - ing,

C7 F D7 G E7

Come with me, Don't say no, Hold me

Am Dm7 G7 C Ab

close, Tra - cy nev - er let go. — Tra - cy you're gon - na be —

Cm Bbm7 Eb Db Cm Eb7

hap - py with me — I'll build a world — a - round you,

Ab Cm Bbm7

Filled with love ev - 'ry - where, — And when you're there — You'll be so glad —

Eb Db Cm Eb7 C7 Fm D7 Gm

— I found you, Come with me, Don't say no,

Cm7 Bb Cm7(sus)

Hold me close, Tra - cy, nev - er, nev - er ev - er let me

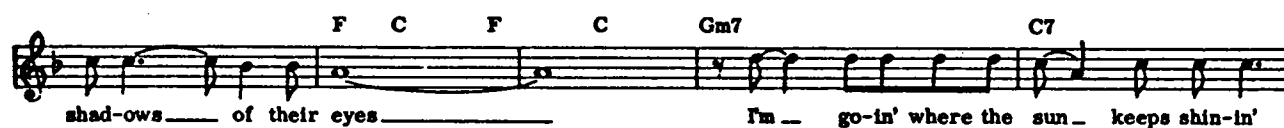
Bb Dm Cm7 F Eb Dm F7

go. Ba ba bn bn bn ba — ba ba bn ba — ba ba ba ba — ba ba ba,

190.

Everybody's Talkin'

(Echoes)



LOST HORIZON

191.

Moderato $Bb\ m\ 7$ $(Eb\ Dim)$

Have you ev - er dreamed of a place far a -

$Ab\ maj\ 7$ $Fm\ 7$

way from it all where the win - ter you

Bb $Gm\ 7$ $Cm\ 7$

brea - the is soft and clean and child - ren play in fields of

$Fm\ 9$ Ab Bb

green. and the sound of

Cm $Cm\ 7$ $Fm\ 7$ $Fm\ 9$ Db $(Eb\ Dim)$

guns does - n't pound in your ears.

Bb $tacet$ $Bb\ m\ 7$ $(Eb\ Dim)$

Have you ev - er dreamed of a place far a -

$Ab\ maj\ 7$ $Fm\ 7$

way from it all where the win - ter

This is a handwritten musical score for guitar, featuring ten staves of music in G major. The lyrics are written below the notes, and various guitar chords are indicated by letters and diagrams above the staves. The chords include Bb, Gm7, Cm7, Fm7, Ab, Bb, Cm, Fm7, D6, Bb, Cm, Gm, A little faster, Cm7, Gm, A maj7, Eb maj7, A maj7, A, and Eb maj7. The lyrics are: "winds will nev - er blow and liv - ing things have room to grow and the sound of guns does - n't pound in your ears an - y - more. Man - y miles from yes - ter - day be - fore you reach to - mor - row where the time is al - ways just to - day there's a lost ho - ri - zon wait - ing to be found."

winds will nev - er blow and liv - ing things have room to
 grow and the sound of
 guns does - n't pound in your ears
 an - y - more. Man - y miles from
 yes - ter - day be - fore you reach to - mor - row where the
 time is al - ways just to - day
 there's a lost ho - ri - zon
 wait - ing to be found.

Chords: B^b, Gm⁷, Cm⁷, Fm⁷, A^b, B^b, Cm, Fm⁷, D⁶, B^b, Cm, Gm, A little faster, Cm⁷, Gm, A⁺ maj⁷, E^b maj⁷, A⁺ maj⁷, A^b, E^b maj⁷

DOCTOR, MY EYES

Ed Gm

DOC-TOR, MY EYES have seen the years and the slow pa-rade of
wan-dered thru this world and as each mo-ment has un-furled

Cm Ab

fears with-out cry-ing. Now I want to un-der these
I've been wait-ing to a-wak-en from these

Ed

stand. I have done all that I could
dreams. Peo-ple go just where they will

GUITAR CHORDS

Eb	Gm	Cm	Ab	Eb7

Gm

to see the e-vil and the good with-out hid-
I nev-er no-ticed them un-til I got this

Cm Ab Eb

-ing. You must help me if you can. DOC-TOR, MY EYES
feel-ing that it's la-ter than it seems. DOC-TOR, MY EYES

Cm Eb

Tell me what is wrong — was I un-wise —
Tell me what you see — I hear their cries —

Cm Eb7(sus 4) N.C.

to leave — them o — pened for so
just say — if it's — too late for

1 Ab (Eb bass) 2 Ab (Eb bass)

long. — 'Cause I have — me. — DOC - TOR, MY EYES —

Cm Eb

can - not see the sky. — Is this the

Cm Eb7(sus 4) N.C.

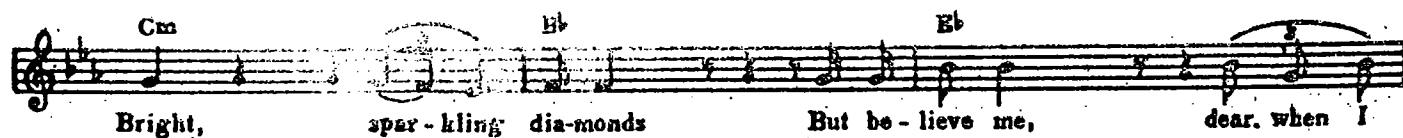
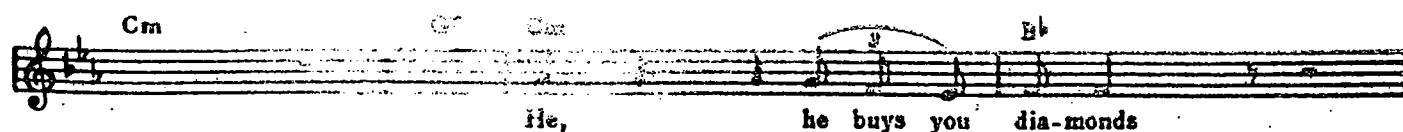
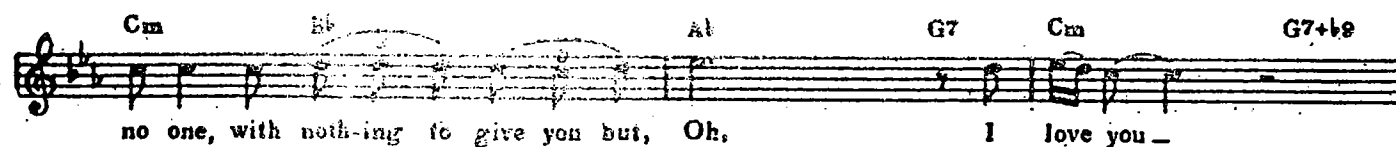
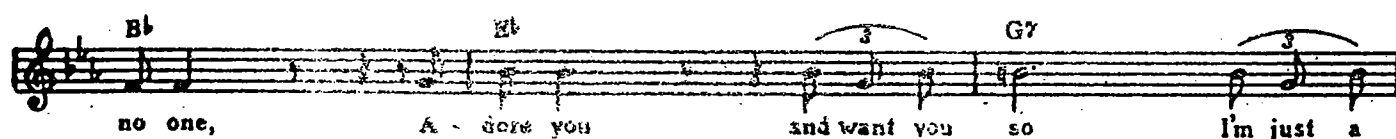
prize — for hav - ing learned — how not to

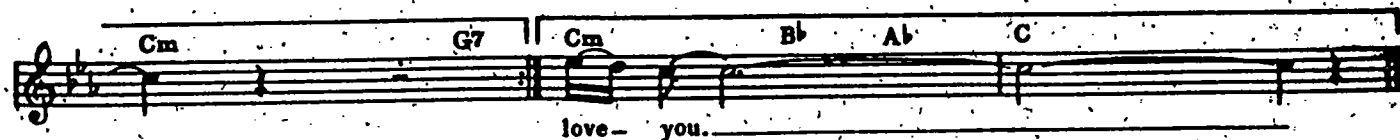
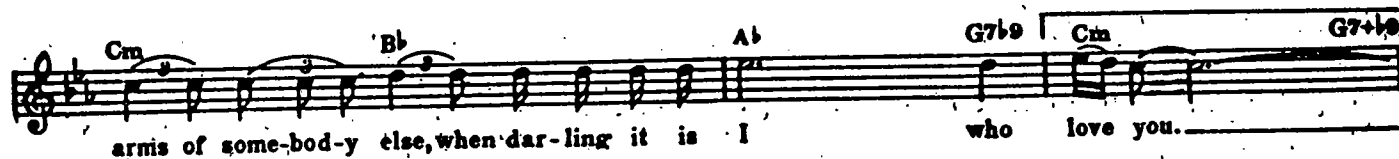
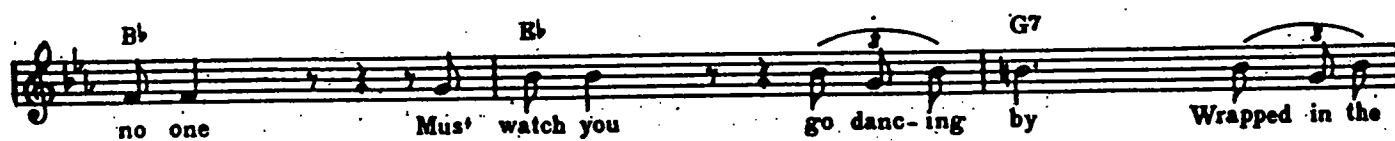
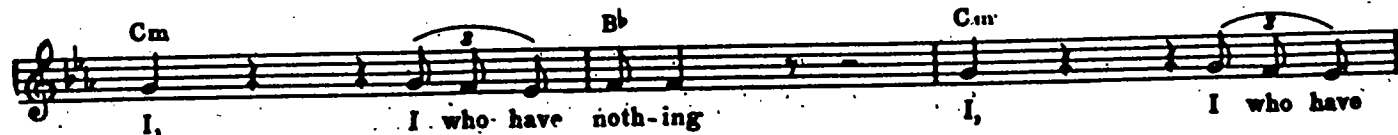
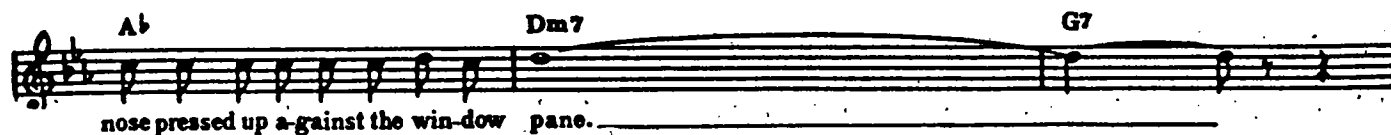
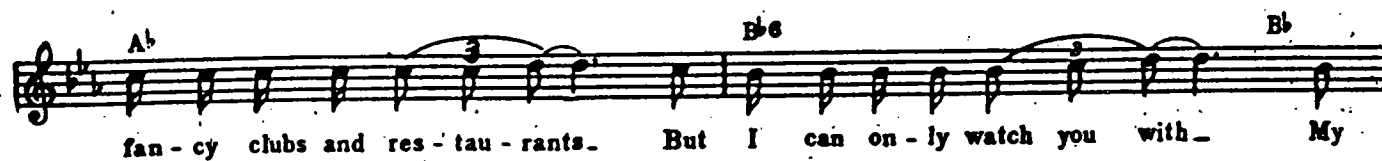
Ab (Eb bass) Eb Cm Repeat & Fade

cry. — DOC - TOR, MY EYES — DOC - TOR, MY EYES —

I (Who Have Nothing)

Chorus





EASY TO BE HARD

Fmaj7 D7 Fmaj7

How _____ can peo-ple be so heart-less?
 How _____ can peo-ple have no feel-ings? How _____ can peo-ple
 How _____ can they ig-

D7 G Am D7

be so cruel? Eas-y To Be Hard,
 more their friends? Eas-y to be proud, Eas-y to be
 Eas-y to say

1. G Am D7 2. G G7

cold. _____ "No". _____

C Gm C Gm C Gm

Es-pe-c'ly peo-ple who care a-bout stran-gers, who care a-bout e-vil and

C Gm Am D7 Am D7

so-cial in-jus-tice. Do you on-ly care a-bout the bleed-ing crowd?

Am D7 G To Coda Fmaj7

How _____ a-bout a need-ing friend? How _____ can peo-ple

D7 Fmaj7 D7

be so heart - less? How _____ can peo - ple be so cruel? Eas - y to give

G Am D7 G D. S. al Coda

in, Eas - y to help out. _____

Coda Fmaj7 D7 Fmaj7

How _____ can peo - ple have no feel - ings? You _____ know I'm hung

D7 G Am D7

up on you. Hard _____ to sur - ren - der, Hard _____ to be

G Am D7 Fmaj7

eas - y. _____ How _____ can' peo - ple

D7 Fmaj7 D7

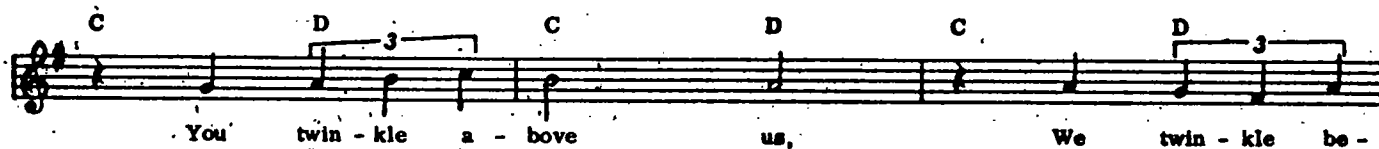
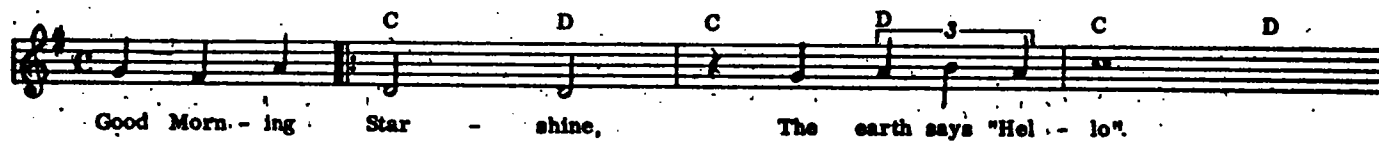
be so heart - less? How _____ can peo - ple be so cruel? Eas - y To Be

Repeat for fade G Am D7 G Am D7

Hard, proud, Eas - y to be cold. Eas - y to say "No." Eas - y to be

200.

Good Morning Starshine



Am D7 Am D7 G

Sab - ba sib - by sab - ba Noo - by ab - ba nab - ba Le le lo lo.

G7 C F#m Em7 B7

Too - by oo - by wal - la Noo - by ab - ba nab - ba,

Em Am 1. G Tacet 2. G

Ear - ly morn - ing sing - ing song Good Morn - ing

Am7 D7

Sing - ing a song, Hum - ming a song, Sing - ing a song,

Am7 D7 Am7 D7 Am D7

Lov - ing a song, Laugh - ing a song,

G G7 C F#m Em7 B7


Sing the song, Sing the song, Song the sing.

Repeat for fade Em' Am D7 G C G

Song, song, song, sing, sing, sing, sing, song.


MAC ARTHUR PARK

Dm




1. Spring was nev - er wait - ing for us, girl, it ran one step a -
 2. I still see the yel - low cot - ton dress foam - ing like a

E^b




Gm




head, as we fol - lowed in a dance.
 wave on the ground and round your knees. *lacet* Be - And the

Dm




tween the part - ed pag - es and were pressed in love's hot fe - vered
 birds like ten - der ba - bles on your hand and the old men play - ing


E^b




Gm



A^b




B^b




i - ron, like a strip - ed pair of pants,
 check - ers by the trees. *Mac -*


C



Cmaj7




Gm7




Ar - thur Park is melt - ing in the dark, all the sweet, green ic - ing flow - ing down.


Fmaj7



G




C




Some - one left the cake out in the rain, and I don't think that I can take it, 'Cause it

F



C



took so long to bake it, and I'll nev - er have the re - ci - pe a -

gain, Oh, no. _____

1. _____ 2. _____

lacet

1. There will be an-oth-er song— for me, for I will sing it.
2. take my life in - to my hands and I will use it.

There will be an - oth - er dream — for me, some - one will bring it.
I will win the wor - ship in — their eyes, and I will lose it.

I will drink the wine — while it is warm — and nev - er let you catch me
I will have the things — that I de - sire — and my pas - sions flow like

look - ing in the sun. | But af - ter all the loves — of my
riv - ers to the sky.

life, Af - ter all the loves — of my life, you'll still be the one.

2. I will life, I'll be think - ing of you. And won - der - ing

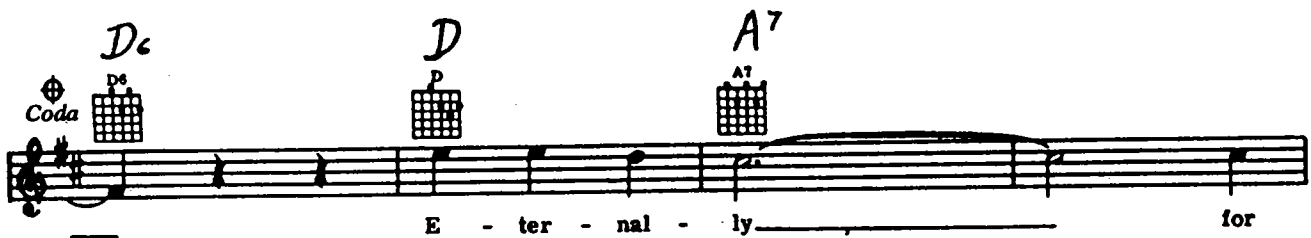
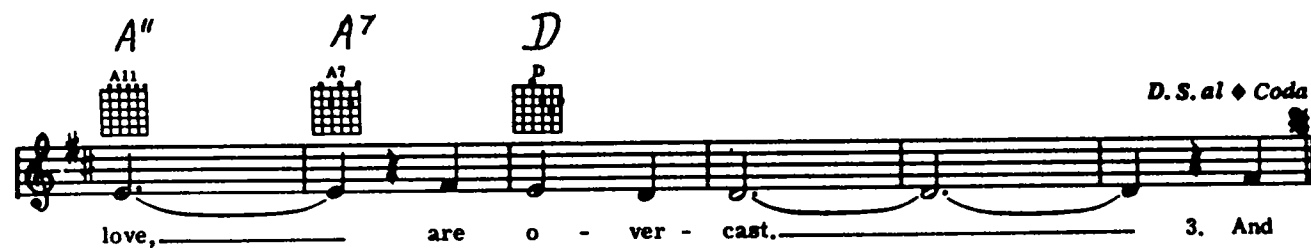
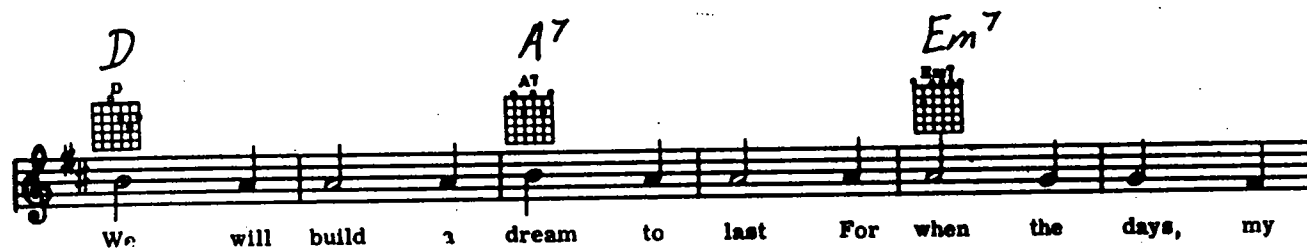
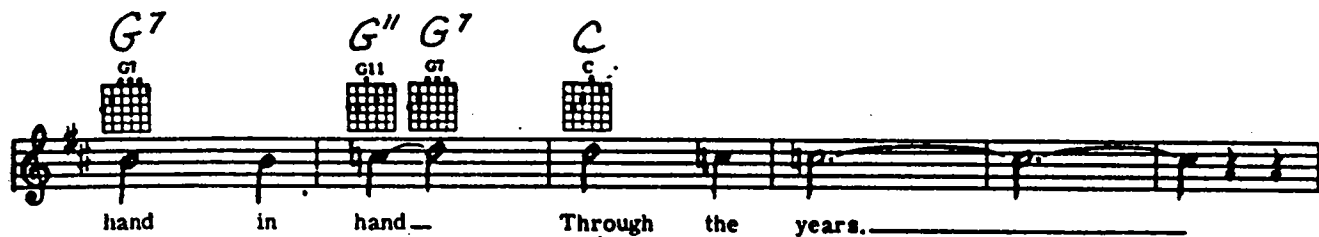
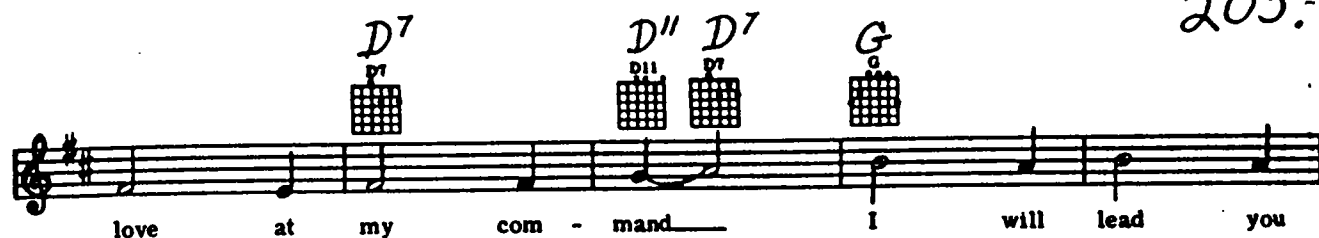
why. _____ Mac - no. _____

Coda

204.

FOR ME ALONE

From the movie "Love Story"



- FOR ME ALONE -

L. A. BREAK DOWN

VERSE

Em **Em⁷** **Am⁷**

1. Stand-in' here, I put my foot in - side the coun - ty line, ——— Shak - in' at the door - step of this
 2. One more ride an' one more road an' one more jug of wine, ——— Crip - pled by my fail - ures and the
 3. Gen - tle la - dy, with some help, gen - tle I'll be - come; ——— May - be things will loos - en up be -

D⁷ sus **Bm⁷** **Cmaj⁷**

life I left be - hind. ——— I re - call the love you gave me, Is it strong e - nough to save me?
 ache a - long my spine. ——— Back to old for - got - ten plac - es, Half re - mem - bered names and fac - es,
 fore the day is done. ——— Don't be hard and un - for - giv - ing, Tough enough for me, just liv - ing.

Bm **D⁷ sus** **CHORUS** **G**

Pic - tures of your face an' eyes are flash - in' thru my mind. ——— L. A. ——— Break Down ——— and
 Put - tin' all my trust and faith with - in that wel - come sign. ———
 Get - tin' tired of be - ing just a los - er on the run. ———

C **G** **F** **D** **G**

take me in, ——— I'm so lost ——— on my own. ——— L. A. ——— Break Down ——— and

C **E^b** **G** **G**

1. 2. 2.

take me in, ——— It's my last chance, ——— I'm com - in' home. ——— home.

G **C** **G** **F** **D**

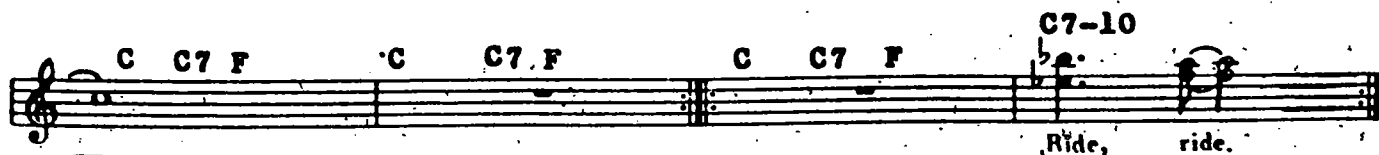
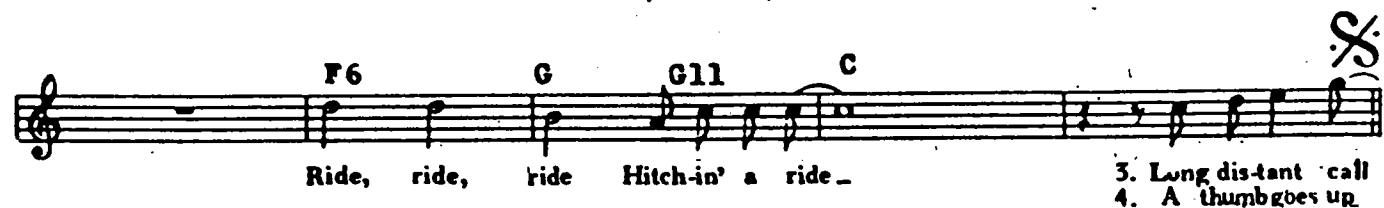
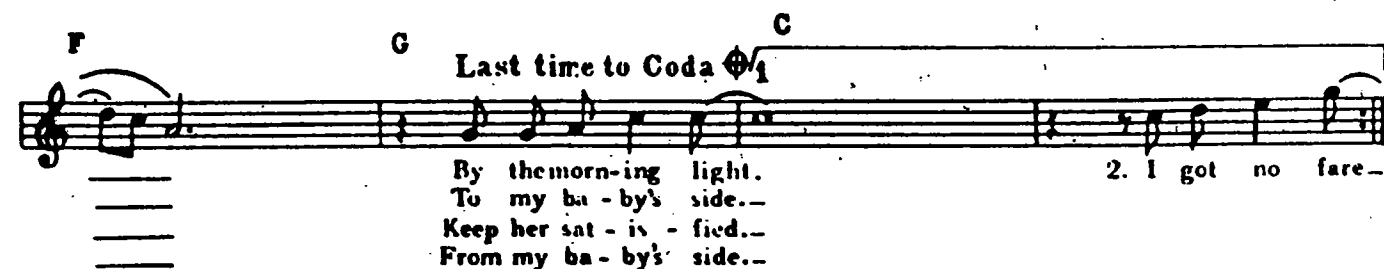
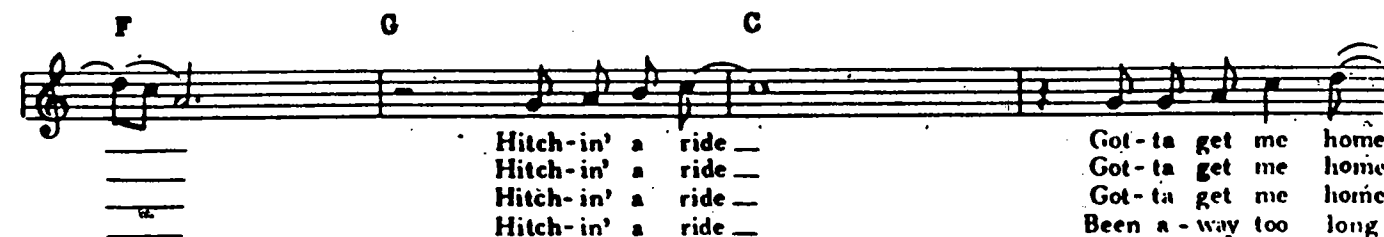
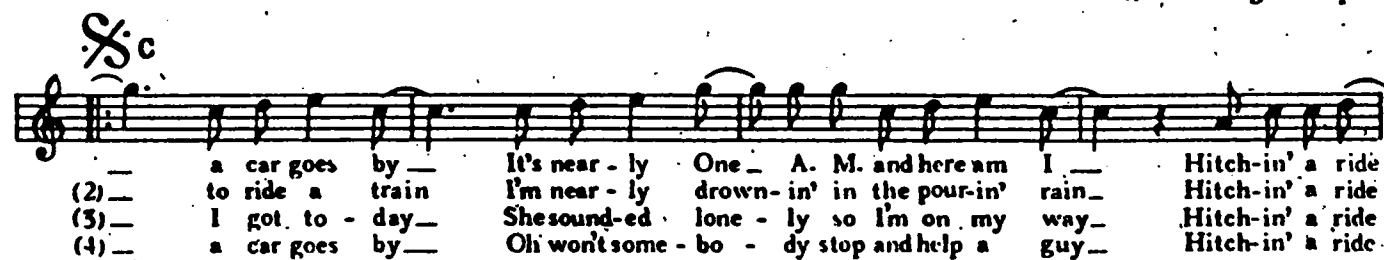
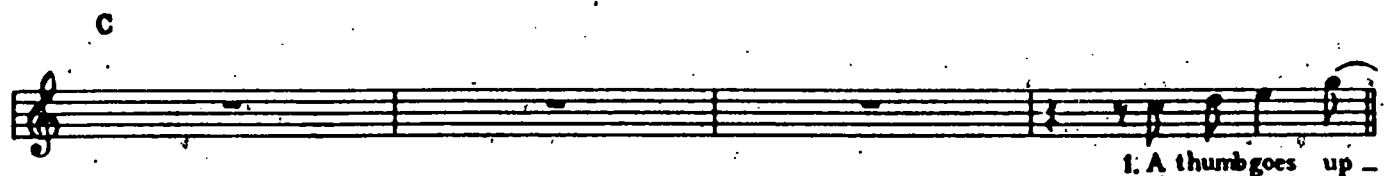
L. A. ——— Break Down ——— and take me in, ——— I'm so lost ——— on my own.

G **C** **E^b** **G**

L. A. ——— Break Down ——— and take me in, ——— It's my last chance ——— I'm com - in' home. ——— *D. S. and fade-out*

HITCHIN' A RIDE

207.



208.

JAM UP AND JELLY TIGHT

G Jam Up And Jel-ly Tight, my, — my, my, my, ba-by, now you're out-ta sight. —

C G To Coda

Jam Up And Jel-ly Tight, You look a lit-tle naugh-ty but you're so po-lite. —

C E^b A^b D

Jam Up And Jel-ly Tight, You won't say you will, but there's a chance that you might. —

B^b A^b B^b F A^b E^b

B^b F A^b E^b B^b { I said, the first day I met — you,
You've got a sweet dis-po-si - tion,

B^b F A^b E^b

Some-day, I'm gon-na pet — you. Now you're here and, ba-by, I love — it,
So come on and give me per-mis - sion For one kiss and may-be an-oth - er,

B^b F A^b D

1. 2. D. S. al Coda

Coda G

Jam Up And Jel-ly Tight, Jam Up And Jel-ly Tight. —

C G

ELVIRA

209.

F **C7**
 Were you just a dream, oh, my dear El - vi - ra? Why did you
F **F7** **Bb** **Fdim**
 seem so near, El - vi - ra? Kissed by the sum-merskies, I saw your
F **Bbdim** **Fm** **Bbdim** **Fdim**
 vi - sion rise, And come to me as free as love should
Gm **Bbm6** **C7** **F** **Bb** **C** **Gm** **C7**
 be. For one hour through en - chant - ed scenes, I
Cfdim **Dm** **F** **C7** **F** **Bb** **C** **Gm** **C7**
 lived with you, For one hour all the world was you and
F **F** **C7**
 me. Were you just a pray'r for my true El - vi - ra?
F **F7** **Bb**
 Soft, warm and fair as you, El - vi - ra. Still I can taste your lips,
Bbdim **F** **C7** **F**
 Sun - kissed with wine, Were you just a dream or mine?

WHERE DO I GO?

Where Do I Go? — Fol-low the riv - er. Where Do I Go? — Fol-low the
Where Do I Go? — Fol-low the chil-dren. Where Do I Go? — Fol-low their

gulls.
smiles. Where is the some-thing, Is there an an - swer Where is the some-one In their sweet fac - es

that tells me why I live and die? — 1. F C 2. F C
that tells me why I live and die? —

Fol-low the wind song. Eb F Fol-low the thun-der. Eb F Fol-low the ne-on in F#m7-5

B7 Em G F G F
young lov - ers' eyes. Down to the gut - ter, — Up to the glit - ter

G F D7 G7 Dm G7
In - to the cit - y where the truth lies. — Where Do I Go? —

Dm C Dm G7 C
Fol-low my heart-beat. Where Do I Go? — Fol-low my hand.

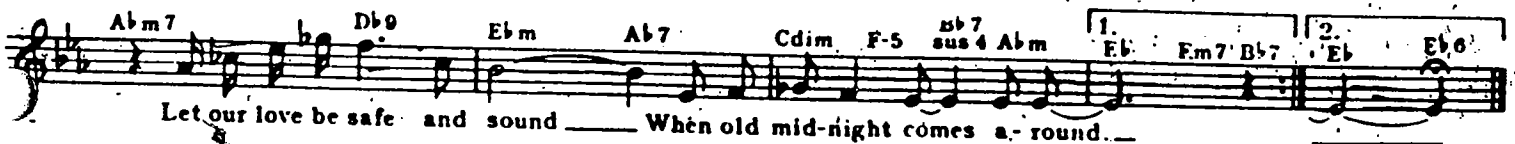
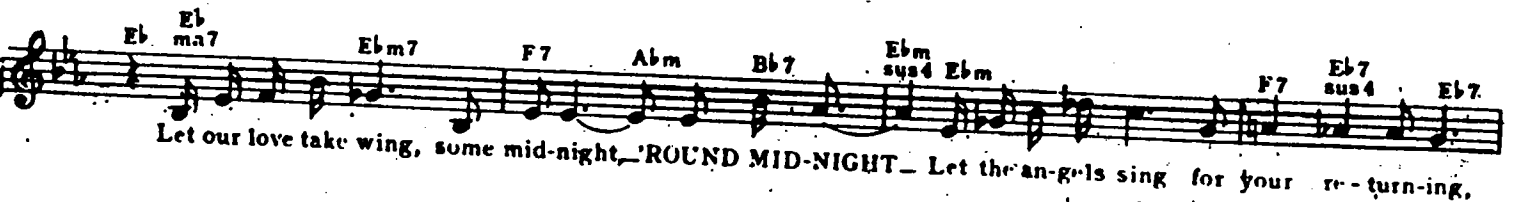
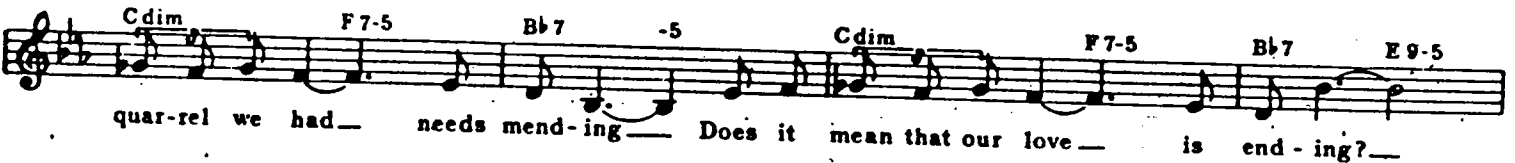
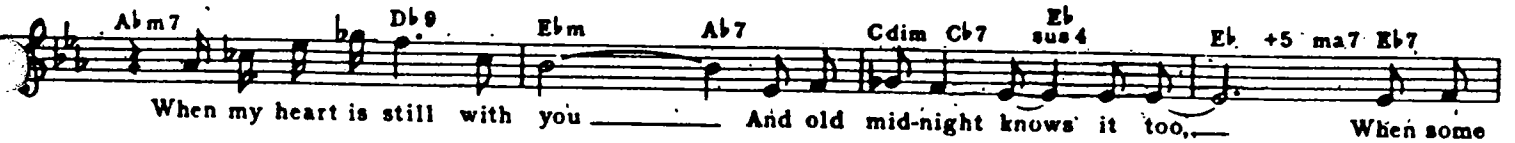
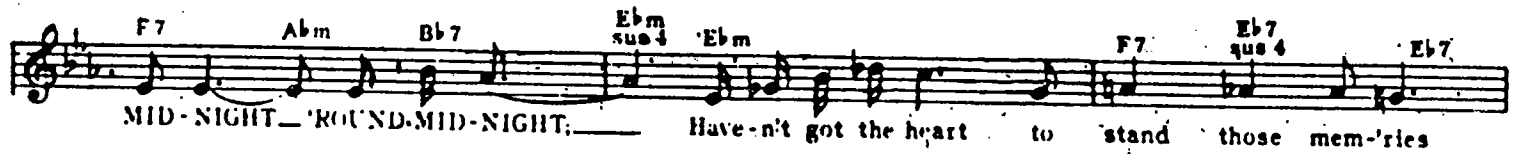
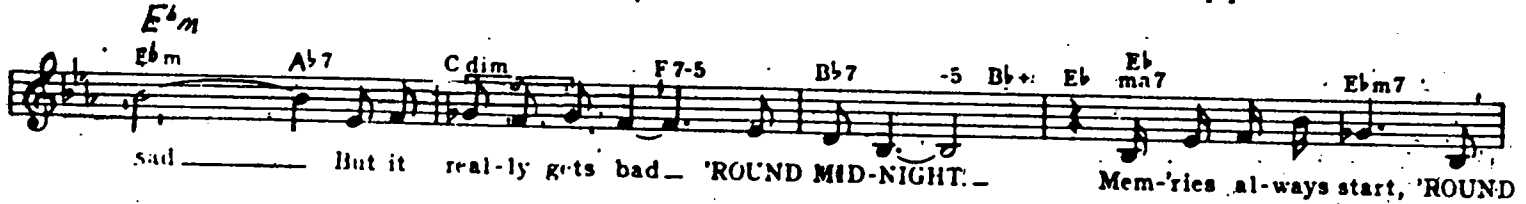
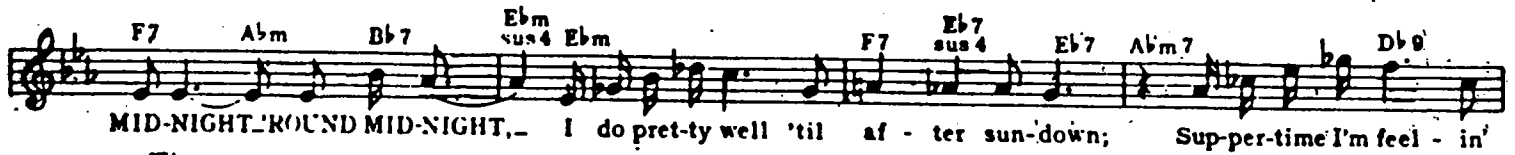
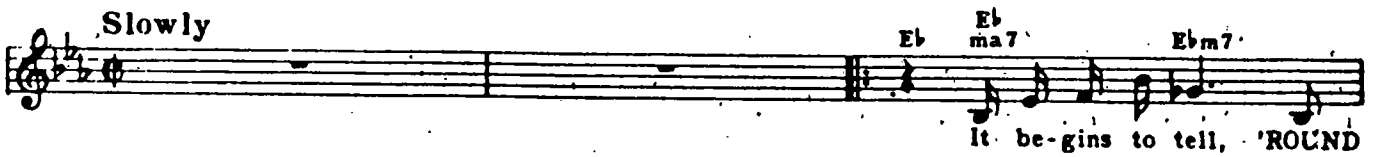
Gm7 C7 Gm C7 Gm7 C F C
Where will they lead me And will I ev-er dis-cov-er why I live and die? —

F C F C F C F#6
I live and die, — I live and die.

'ROUND MIDNIGHT

211.

Slowly



212.

RIGHT ON THE TIP OF MY TONGUE



It was right on the tip of my tongue and I for-got to say I love— you. It was



right on the tip of my tongue and I for-got to say I love— you.



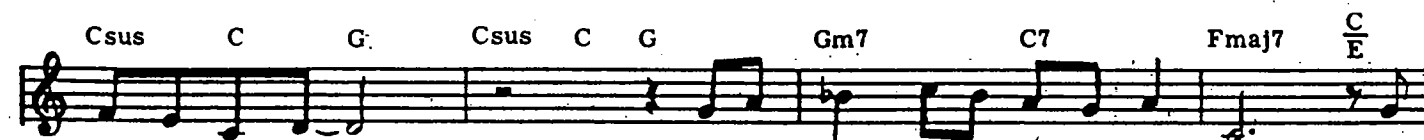
I played the game of love and lost
While I was wond'-ring where to start

and now my heart must pay the
she came a - long and won your



cost.
heart,

I had the chance to make you mine but I wast- ed too much time and let your
with all the ten - der words of love that I was think- ing of but nev- er

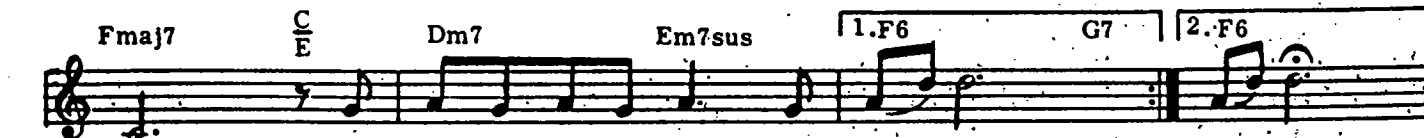


love slip a - way. — }
both-ered to say. — }

It was right on the tip of my tongue and



I for-got to say I love— you. It was right on the tip of my



tongue and I for- got to say I love— you. love— you.

I'LL NEVER FALL IN LOVE AGAIN

Ad lib.

Slow



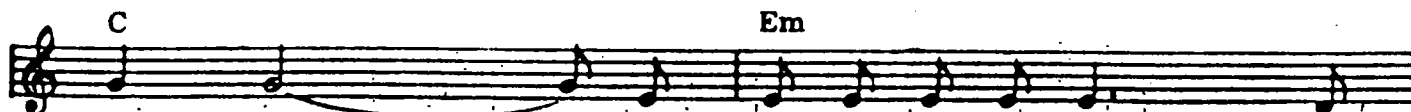
I'm ne-ver gon-na fall in love a -- gain. 1. I've



1. been in love so ma - ny times I thought I knew the score, But
2. things I've heard a - bout you I thought were on - ly lies, But
3. give my heart so ea - si - ly I cast a - side my pride, But



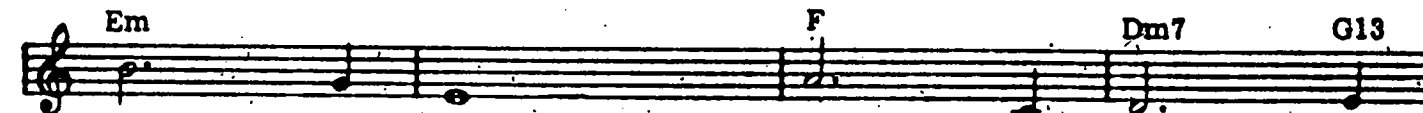
now you've treat-ed me so wrong I can't take a -- ny more,
when I caught you in his arms I just broke down and cried, And it
when you fell for some one-else I broke up all in - side,



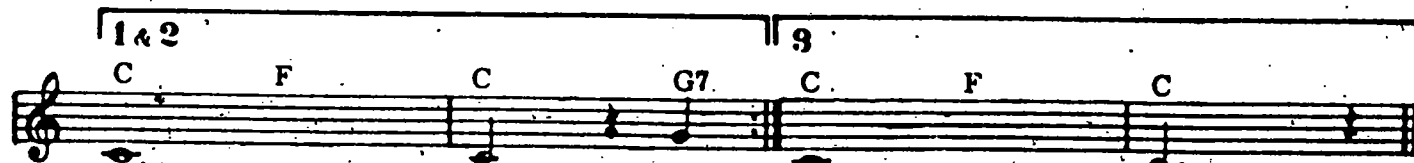
looks like I'm ne-ver gon - na fall in



love a - gain, fall in love,



fall in love, fall in love a .



gain. 2. Those gain.
3. I

214.

AFTER THOUGHTS

Chorus

Gmaj7 Am7 Gmaj7 Am7 D7

Lin - ger - ing, whis - per - ing AFT - ER - THOUGHTS, — Catch - ing at my

Gmaj9 Gdim Gmaj7 C Gdim Gmaj7 F#m7 Fm7 Em7 Ebm7 Dm7

sleeves like the au - tumn leaves blow - ing in the rain; —

G7 C Cm7 Bm7

Not that I'll ad - mit I'm the least ap - pre - hen - sive, —

Em7 A7(sus) A9 D9 Am7 Bbm7

Just pen - sive, won - d'ring in vain. Did I

Gmaj7 Am7 Gmaj7 Am7 D7

say e - nough, tell e - nough, well e - nough? — And in spite of

Gmaj9 Gdim Gmaj7 C Gdim Gmaj7 F#m7 Fm7 Em7 Ebm7 Dm7 G7sus G7

all, now that I re - call, were we ev - er through? — And are these the

C Cdim C Cm7 Gm9 F#m9 F9 E9sus E7(b9) E7(b9) Am7

thoughts I must al - ways pur - sue? — Or have - n't you

Bm7 D9sus D7(b9) Gmaj7 Am7

1. AFT - ER - THOUGHTS too.

2. G Gmaj7 G6 Cmaj7 Gmaj9

too.

IF YOU GO AWAY

215.

Chorus

Am G7 Dm

1. If you go a - way on this sum-mer day Then you might as well take the sun a -
 (2.) If you go a - way, as I know you will, You must tell the world to stop turn - ing
 (3.) If you go a - way, as I know you must, There'll be noth - ing left in the world to

G7 C

way; All the birds that flew in the sum-mer sky, When our love was new and our hearts were
 till You re - turn a - gain, if you ev - er do, For what good is love with - out lov - ing
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your

Dm6 E7 Am

high; When the day was young and the night was long, And the moon stood still for the night-bird's
 you; Can I tell you now, as you turn to go, I'll be dy - ing slow - ly till the next hel -
 face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your

Am7 F6 E7 Am Dm6 Am Fine

song. If you go a - way, if you go a - way, if you go a - way, if you go a - way. But if you
 lo. (last time) please don't go a - way But if you
 side.

Am7 Am6 E7(b9) Am

stay, I'll make you a day, Like no day has been, or will be a - gain; We'll sail the
 stay, I'll make you a night, Like no night has been, or will be a - gain; I'll sail on your

Am7 Am6 G7 C E7

sun, We'll ride on the rain, We'll talk to the trees and wor-ship the wind. Then if you
 smile, I'll ride on your touch, I'll talk to your eyes, that I love so much. But if you

Am Bb Dm6 E7 Am C

go, I'll un - der - stand, Leave me just e - nough love to fill up my hand.
 go, go, I won't cry, Though the good is gone from the word, "good-bye." } If you go a - way, if you go a -

Dm Dm6 E7 Dm6 E7 Dm6 E7 Dm6 E7



way, if you go a - way. if you go a - way






216.

HURT SO BAD




Words and Music by
TEDDY RANDAZZO, BOBBY HART
and BOBBY WILDING

Slowly


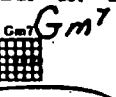
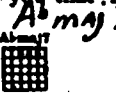






I know you _____









don't know what I'm go - ing through _____
 You've been mak - in' out O. K. _____
 Stand - ing here _____ look - ing at you _____
 She's in love, _____ don't stand in her way.














Well let me tell you that it hurt so bad, _____
 But let me tell you that it hurt so bad, _____
 It makes me feel so bad, _____ It makes me hurt so bad, _____ to see you a - gain.
 It makes me feel so bad, _____ It's gon - na hurt so bad, _____ if you walk a - way.

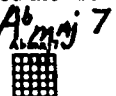

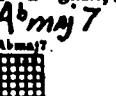










like needles and pins. _____ Peo - ple say _____ why don't you stay.

and let me make it up to you, _____ Stay, I'll do an - y - thing you want me to; _____ You

loved me be - fore, _____ please love me a - gain, _____ I can't let you go back to him. Please don't go, please don't

go. It hurts so bad, _____ Come back, it hurts so bad, _____ Don't make it hurt so bad, _____

I'm beg - gin' you please. _____ Please don't go, please don't go. _____

Reach Out And Touch (Somebody's Hand)

2/7.

N. Ashford
V. Simpson

Moderate Waltz (Easy flowing)

Am7 G7 Cmaj.7 Am7

Reach out and touch. some - bod - y's hand Make this world a

Dm7 G7 C Am7 G7 Cmaj.7

bet-ter place _____ if you can. Reach out and touch. some-bod - y's hand

Am7 Dm7 G7 Em7 Am7

Make this world a bet-ter place _____ if you can. (Just try) Take a If you

Cmaj.7 F F+ F6

lit - tle time out of your bus - y day. To give en - cour - age - ment to his
see an old friend on the street, and he's down, Re - mem - ber

Dm7 (G bass) Em 3 Em7 Am7 Cmaj.7

some - one who's lost the way. _____ (Just Try) O: would I be talk - ing
shoes could fit your feet. _____ A lit - tle kind - ness and

F F+ F6 Dm7 (G bass) Gm7 A7

to a stone. If I asked you to share a prob - lem that's not your own. _____
you'll see It's some-thing that comes _____ ver - y nat - ur - al - ly. _____

C7 F Am Dm7 G9 Am7

We _____ can change _____ things if we start giv - ing Why don't you Reach Out And
We _____ can change _____ things if we start giv - ing

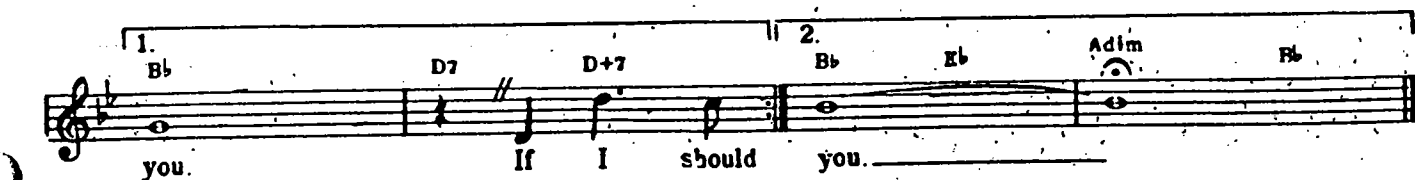
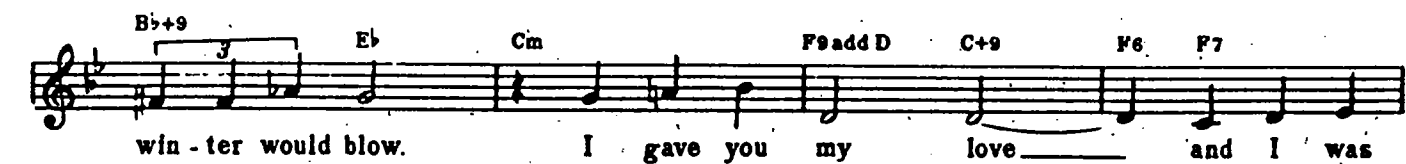
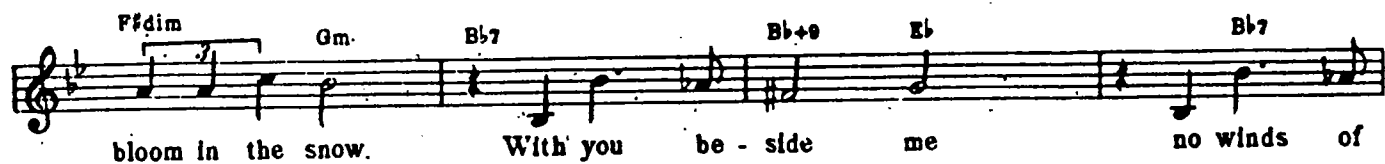
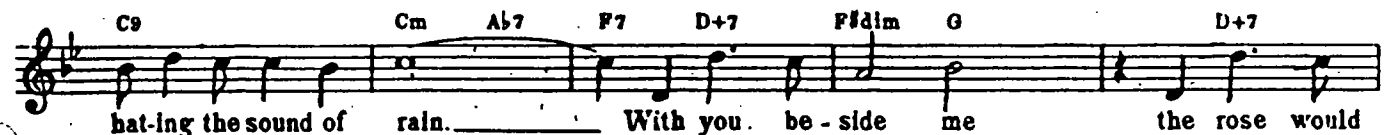
G9 Am7 Dm7 (G bass) Cmaj.7

I HEAR YOU KNOCKING

The musical score is written on ten staves. The first staff is a single note on a treble clef, with the word 'You' written below it. The second staff begins with a C chord and contains two lines of lyrics: '1. went a - way and left me long time a - go and' and '2. bet - ter get back to your use to be 'cause'. The third staff has a C7 chord and lyrics: 'now you're knock - in' on my door. I hear you' and 'your kind of love ain't good for me. }'. The fourth staff has an F7 chord and lyrics: 'knock - ing but you can't come in,'. The fifth staff has C7 and F7 chords and lyrics: 'I hear you knock - ing, go back where you've'. The sixth staff has a G7 3 chord and lyrics: 'been.' and 'I begged you not to go but you' and 'I told you way back in'. The seventh staff has a C7 chord and lyrics: 'said good - bye and now you tell me all your lies I hear you' and 'Fif - ty Two that I would nev - er go with you }'. The eighth staff has an F7 chord and lyrics: 'knock - ing but you can't come in,'. The ninth staff has C7 and F7 chords and lyrics: 'I hear you knock - ing Go back where you've'. The tenth staff has a G7 3 chord and lyrics: 'been.' and 'You'. The final staff has a C chord and a whole note on a treble clef.

You
 C
 1. went a - way and left me long time a - go and
 2. bet - ter get back to your use to be 'cause
 C7
 now you're knock - in' on my door. } I hear you
 your kind of love ain't good for me. }
 F7 C
 knock - ing but you can't come in,
 C7 F7
 I hear you knock - ing, go back where you've
 G7 3 G11 C
 been. I begged you not to go but you
 I told you way back in
 C7
 said good - bye and now you tell me all your lies I hear you
 Fif - ty Two that I would nev - er go with you }
 F7 C
 knock - ing but you can't come in,
 C7 F7
 I hear you knock - ing Go back where you've
 G7 3 1 G11 2 G7
 been. You
 C F G7 C

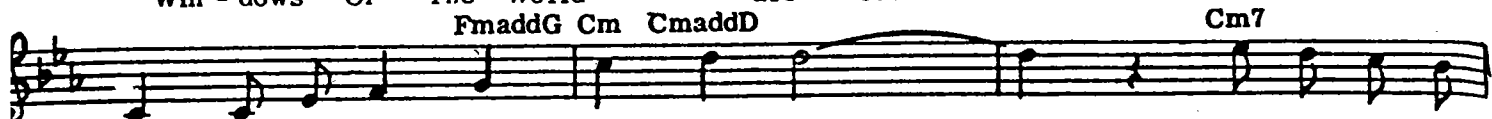
IF I SHOULD LOSE YOU 219.



THE WINDOWS OF THE WORLD



Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.
 Win - dows Of The World are cov - ered with rain.



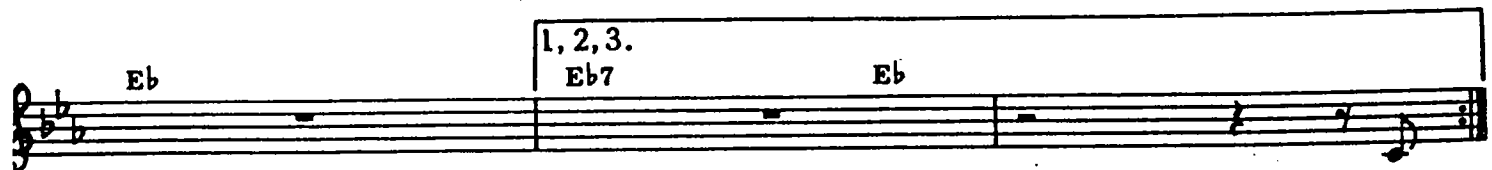
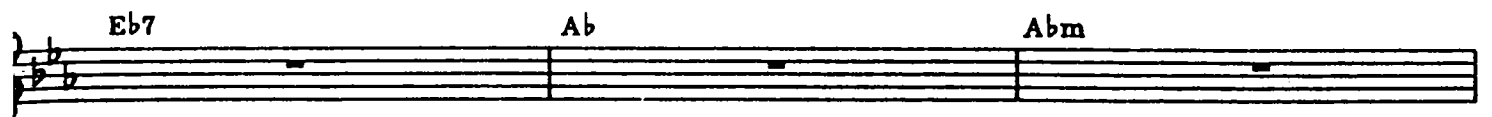
Where is the sun - shine we once knew? _____ Ev - 'ry - bod - y
 When will those black skies turn to blue? _____ Ev - 'ry - bod - y
 What is the whole world com - ing to? _____ Ev - 'ry - bod - y
 There must be some-thing we can do. _____ Ev - 'ry - bod - y



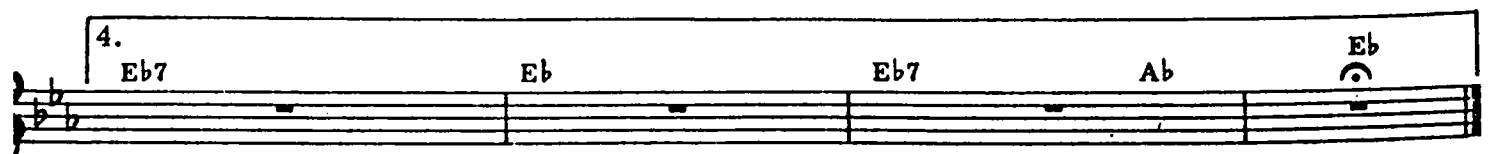
knows when lit - tle chil - dren play they need a sun - ny day to
 knows when boys grow in - to men they start to won - der when their
 knows when men can not be friends their quar - rel of - ten ends where
 knows when - ev - er rain ap - pears it's real - ly an - gel tears. How



grow straight and tall. _____ Let the sun shine_ through.
 coun - try will call. _____ Let the sun shine_ through.
 some have to die. _____ Let the sun shine_ through.
 long must they cry? _____ Let the sun shine_ through.

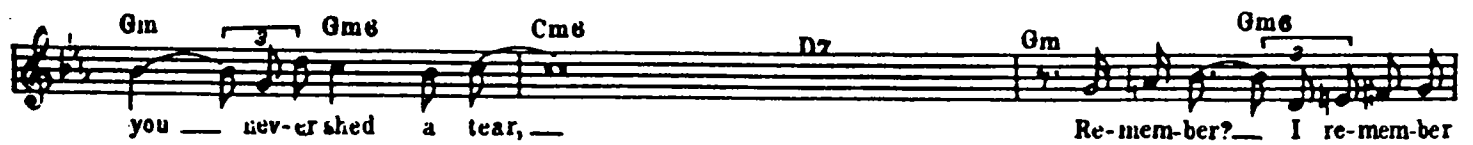
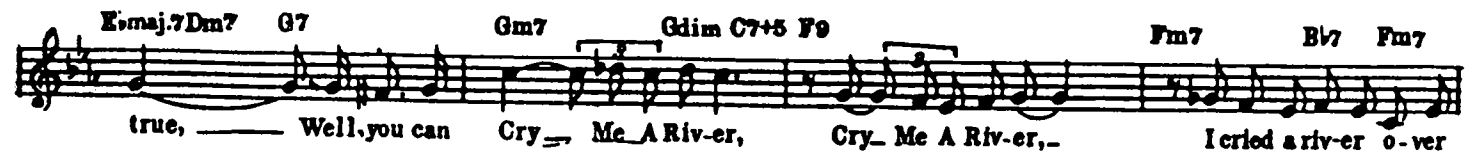
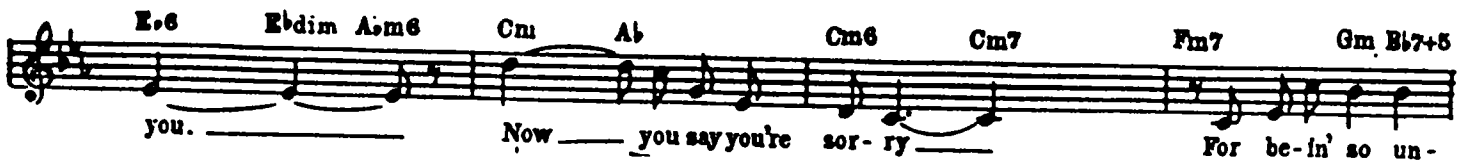


The
The
The



Cry Me A River

221.



222. YOU'VE MADE ME SO VERY HAPPY

Words and Music by
BERRY GORDY, PATRICE HOLLOWAY
FRANK WILSON and BRENDA HOLLOWAY

Moderately Slow

moderately slow

f

mf

I lost at love be - fore. Got mad and
The oth - ers were un - true. But when and it

closed the door, But you said try just once more -
came to you. I'd spend my whole life with you.

I chose you for the one. Now I'm hav - ing so much fun. You treat - ed me so kind,
'Cause you came and took con - trol, You touched my ver - y soul. You al - ways showed me that

I'm a - bout to lose my mind. You Made Me So Ver - y Hap - py,
lov - ing you was where it's at.

Gmaj7

Bm7

223.

I'm so glad you came in - to my life.



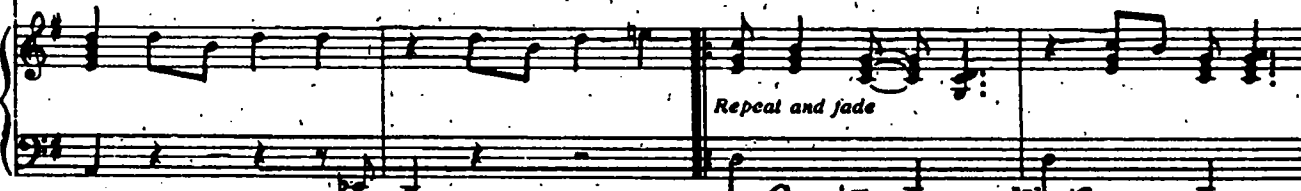
I love you so much, it seems that you're e - ven in my dreams. I hear



you call - ing me. I'm so in love with you. All I ev - er want to do is



thank you, ba - by. thank you, ba - by. You Made Me So Ver - y Hap - py,



I'm so glad you came in - to my life.



- Autumn Leaves -

CHORUS

Am7 D7 G

The fall-ing leaves _____ drift by the win - dow, _____ The AU - TUMN
 C'est une chan - son. _____ Qui nous res - sem - ble. _____ Toi tu m'ai-

a tempo *p-mp*

Am6 B7 Em

LEAVES _____ of red and gold. _____ I see your
 mais _____ Et je t'ai - mis. _____ Nous vi - rions

Am7 D7 G

lips, _____ the sum - mer kiss - es, _____ The sun - burned
 tous, _____ Les deux en - sem - ble. _____ Toi qui m'ai-

Am6 B7 Em B7

hands _____ I used to hold. Since you went a - way _____ the days grow
 mais _____ Moi qui t'ai mais Mais la vie se' - pare _____ Ceux qui s'ai -

p.

Em D7

long, _____ And soon I'll hear _____ old win - ter's
 ment _____ Tout dou - ce - ment _____ Sans faire de

G B7-9 B7 Em

song. But I miss you most of all my dar - ling, When
 bruit. Et la mer ef - fa - ce sur le sa - ble Les

1. 2. Em Am Em

Au - TUMN LEAVES start to fall. The fall-ing fall.
 pas des a - mants de' - su - nis C'est une chan - nis.

EL PASO

C Dm G7

Out in the West Tex - as town of El Pa - so, I fell in
Night - time would find me in Ro - sa's can - ti - na, Mu - sic would

1. C F C 2. C F C

love with a Mex - i - can girl. _____ whirl. _____
play and Fe - li - na would

C Dm

1. Black - er than night were the eyes of Fe - li - na,
2. Just for a mo - ment I stood there in si - lence,
3. Back in El Pa - so my life would be worth - less,
4. Off to my right I see five mount - ed cow - boys.

Bb C7 Gm7 C7

West - Tex - as wind. _____
hors - es were tied. _____
lone in the dark. _____
pain in my side. _____

C7

Dash - ing and dar - ing, a drink he was shar - ing with wick - ed Fe -
I caught a good one, it looked like it could run, Up on its
May - be to - mor - row a bul - let will find me, To - night noth - ing's
Though I am try - ing to stay in the sad - dle, I'm get - ting

F G G7

li - na, the girl that I loved, _____ So in an ger I
back and a - way I did ride, _____ Just as fast as I
worse than this pain in my heart, _____ And at last here I
wear - y un - a - ble to ride, _____ But my love for Fe -

C Dm G7

chal - lenged his right for the love of this maid - en, Down went his hand for the
could from the West Tex - as town of El Pa - so, Out to the bad - lands of
am on the hill o - ver - look - ing El Pa - so, I can see Ro - sa's can -
li - na is strong and I rise where I've fal - len, Though I am wear - y I

G7 C F C

Wick - ed and e - vil while cast - ing a spell.
 Shocked by the foul e - vil deed I had done.
 Ev - 'ry - thing's gone, in life noth - ing is left.
 Off to my left ride a doz - en or more.

C Dm

My love was deep for this Mex - i - can maid - en.
 Man - y thoughts raced through my mind as I stood there.
 It's been so long since I've seen the young maid - en.
 Shout - ing and shoot - ing I can't let them catch me.

G7 C F C

I was in love but in vain I could tell.
 I had but one chance and that was to run.
 My love is strong - er than my fear of death.
 I have to make it to Ro - sa's back door.

F Bb F

One night a wild young cow - boy came in.
 Out through the back door of Ro - sa's I ran.
 I sad - died up and a - way I did go.
 Some - thing is dread - ful - ly wrong for I feel a deep burn - ing

C F C Dm

gun that he wore.
 New Mex - i - co.
 ti - na be - low.
 can't stop to rest.

My chal - lenge was an - swered in less than a
 My love is strong and it push - es me
 I see the white puff of smoke from the

G7 C F C D.S. %

heart - beat. The hand - some young stran - ger lay dead on the floor.
 on - ward, Down off the hill to Fe - li - na I go.
 ri - fle, I feel the bul - let go deep in my chest.

⊕ Coda (after last verse).

C Dm G7

From out of no - where Fe - li - na has found me. Kiss - ing my cheek as she
 Cra - dled by two lov - ing arms that I'll die for. One lit - tle kiss, then Fe -

1. C F C 2. C F C

kneels by my side.
 li - na good - bye.

AND I LOVE YOU SO

Words and Music by
DON McLEAN

Moderately slow

1.-3. And I love you so,
2. And you love me too,

The peo - ple ask me how.
Your thoughts are just for me.

How I've lived till now,
You set my spir - it free,

I tell them I don't know.
I'm hap - py that you do.

I guess they un - der - stand,
The book of life is brief,

To Coda

Dm7

C

Am

Dm7

How lone - ly life has been,
And once a page is read,

But life be - gan a - gain,
All but love is dead,

F

C

C

The day you took my hand.
That is my be - lief.

And, yes. I

Dm7

know how lone - ly life can be, _____
(love - less)

The shad-ows fol - low

G7

G7-9

C

F

C

F

Cmaj7

Am

me and the night won't set me free. _____

But I don't

230.

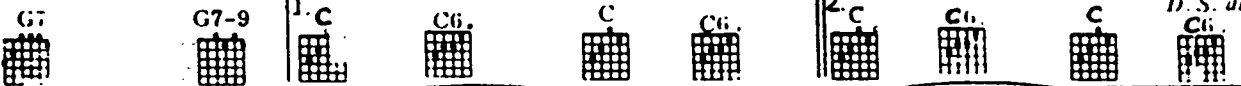
Dm7




let the eve - ning get me down, (bring) Now that you're a -




G7 **G7-9** **1. C** **C6** **C** **C6** **2. C** **C6** **C** **C6** **D. S. al Coda**




round me. tic.



Coda **F** **G7** **C**




I tell them. I don't know.



Tacet

rit.



FUNNY FACE

231. -

Words and Music by
DONNA FARGO

Moderately

A^b



Fun - ny face, ——— I



love you. Fun - ny face, ——— I need you; My

B^b7



E^b



B^b7



whole world's wrapped up in ——— you; When the

232.

Handwritten guitar chord diagrams for E-flat major, A-flat major, B-flat 7, and E-flat 7.

road I walk — seems all up - hill and the
I hurt your feel - ings, as I some - times do; And

col - ors — in my rain - bow turn blue; You for -
I say — those mean things that we know are not true. You for -

kiss the tears a - way; You smile at me and say,
give my child - ish way; you hold me close and say,

"Fun - ny face, — fun - ny face — I love you."




Fun-ny face — I love you, Fun-ny face I need you;



These are the sweet - est words I've ev - er heard;



Fun-ny face — don't leave me; fun - ny face, — be - lieve me, my



whole world's wrapped up in — you. And when

1. 2. D.S. and fade

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a melodic line in the right hand and a supporting bass line in the left hand, both in the key of G major.

Verse

The first system of the verse includes guitar chords G, G7, and C. The lyrics are: When - ev - er I chance to meet — some old friends — on the — street, (Well.) peo - ple may try to guess — the se - cret of hap - pi - ness,

The second system of the verse includes a guitar chord D7. The lyrics are: — They won - der how does a man — get to be this way — But some of them nev - er learn, — it's a sim - ple thing. —

The third system of the verse includes a guitar chord G. The lyrics are: I've al - ways got a smil - in' — face, The se - cret I'm speak - in' — of.

an - y - time and an - y place, And
is a wom - an and a man in love, And the

ev - 'ry - time they ask me why, I just smile and say.
an - swer is in this song that I al - ways sing.

Chorus

You've got to kiss an an - gel good morn - in' and

let her know you think a - bout her when you're gone.

D⁷

Kiss an an - gel good morn - in' and

C

To Coda 1.

love her like the dev - il when you get back home. —

2. *D.S. al Coda*

2. Well, get back home. —

CODA

get back home. —

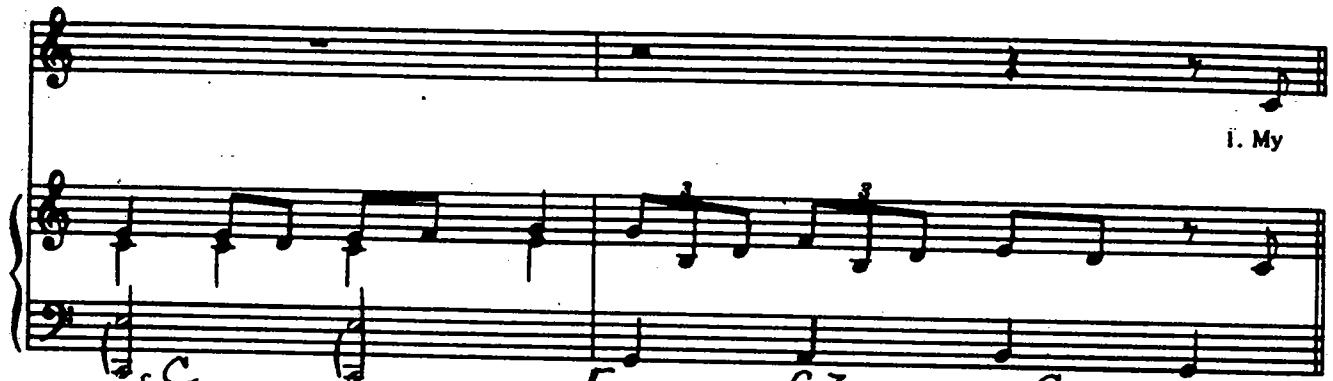
f *rit.*

BEHIND CLOSED DOORS

237.

Words and Music by
KENNY O'DELL

Moderate



I. My



ba - by makes me proud,

Lord, don't she make — me proud.



She nev - er makes a scene by hang - in' all o - ver me in a



238.


 (A Bass)
 



crowd, 'Cause peo - ple like to talk, —


 (G Bass)
 

Lord, don't they love — to talk. But when they






turn out the — lights. I know she'll be leav - in' — with me.





And when we get be - hind closed — doors, then she lets her

The musical score is written for guitar and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a first ending (1.) and a second ending (2.) for the piano part, with a vocal line that ends with a double bar line. The piano part ends with a double bar line and a fermata. The guitar part is indicated by chord diagrams and chord names above the vocal line.

Chords: F, G⁷, C, F, E^m, D^m, G, D^m, G⁷, C, G⁷, F, G⁷, C.

Vocal Lyrics:
 hair hang down, and she makes me glad I'm a
 man; Oh, no one knows what goes on be - hind closed
 doors. My be - hind closed doors:

Piano Accompaniment:
 The piano part features a steady rhythm in the right hand and a more active bass line in the left hand. It includes a first ending (1.) and a second ending (2.) for the piano part, with a vocal line that ends with a double bar line. The piano part ends with a double bar line and a fermata.

2. My baby makes me smile, Lord, don't she make me smile.
 She's never far away or too tired to say I want you.
 She's always a lady, just like a lady should be
 But when they turn out the lights, she's still a baby to me.

240.

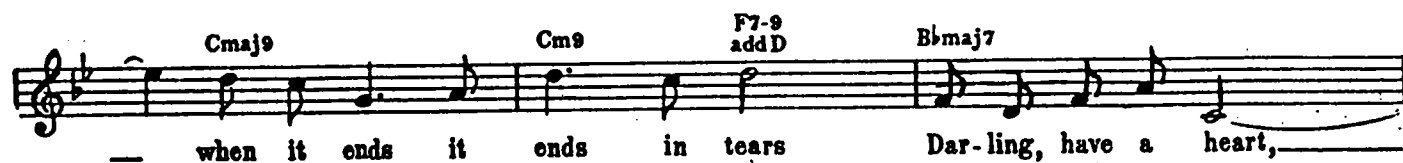
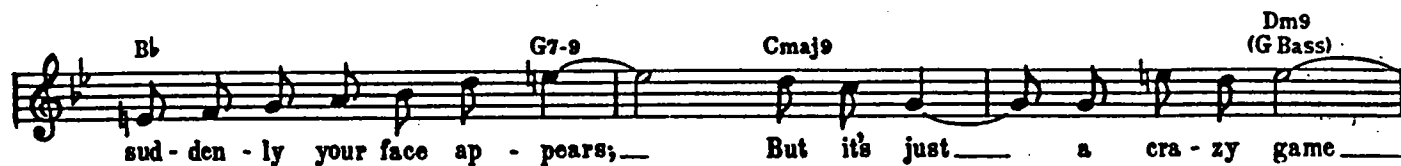
A House Is Not A Home

The musical score is written on a single treble clef staff with a key signature of two flats (Bb and Eb). The melody is accompanied by a series of chords indicated above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into several lines of music, each with its own set of chords and lyrics.

Chords: Bbmaj7, Eb6 (Bb Bass), Bbmaj7, Bb7, Bb9, Ebmaj7, D+7-9 D7-9, Gm7, Fm7, Bb7-9, Ebmaj7, Cm7, Ebmaj7, Eb6 (Bb Bass), Bbmaj7, Bb7, Bb9, Ebmaj7, D+7-9 D7-9, Gm7, Fm7 Bb7-9, Ebmaj7, Cm7.

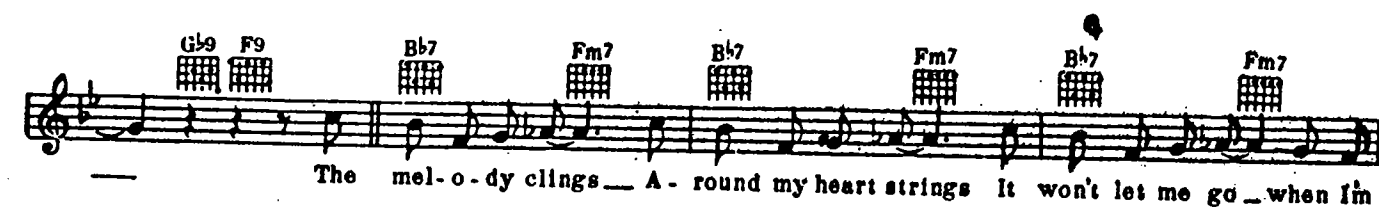
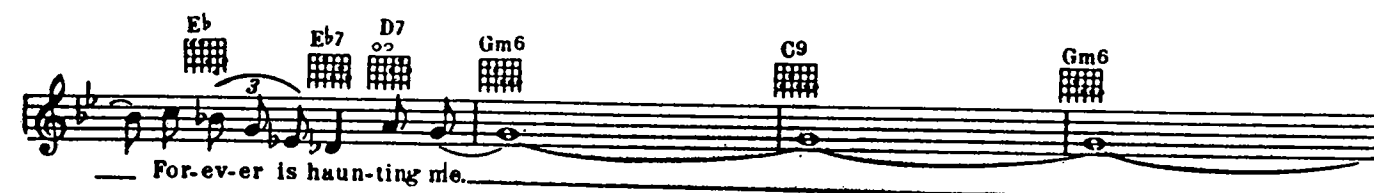
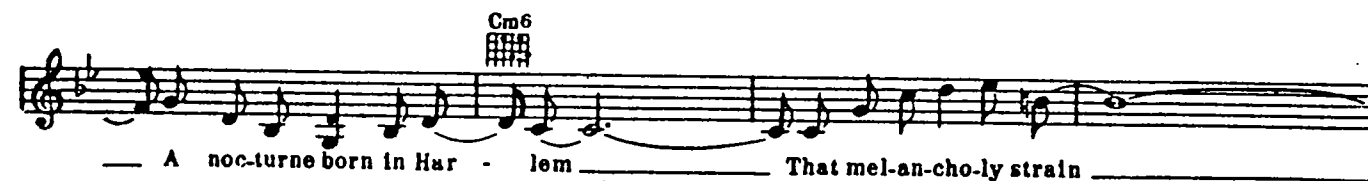
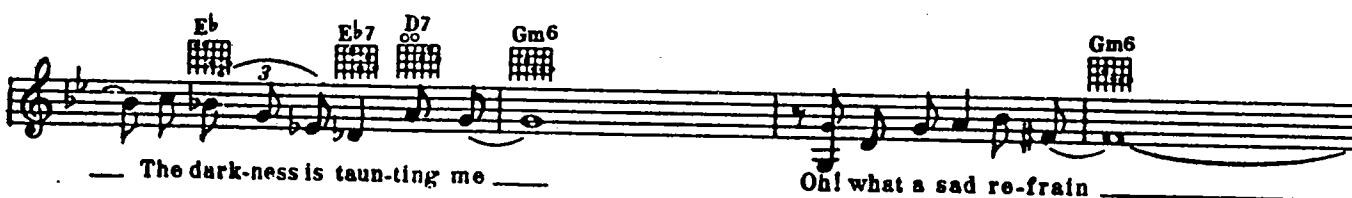
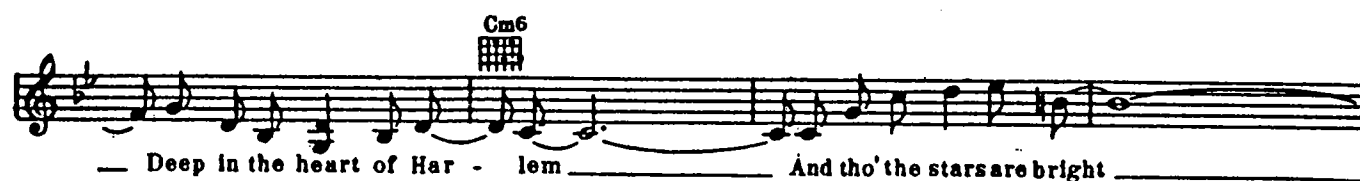
A chair is still a chair ——— o - ven when there's no one
 sit - ting there; But a chair is not a house, and a
 house is not a home when there's no one there ——— to hold you
 tight, and no one there you can kiss good - night. A
 room is still a room ——— o - ven when there's noth - ing there but gloom;
 But a room is not a house, and a house is not a home when the
 two of us ——— are far a - part and one of us has a bro - ken

Broadly



242.

Harlem Nocturne



lone-ly — I hear it in dreams — And some-how it seems — It

(*Tacit*) makes me weep and I can't sleep An in-di-go tune — It

sings to the moon — The lone-some re-frain — of a lo-ver — The

mel-o-dy sighs — It laughs and it cries — A moan in blue that

wails the long night thru. — Tho' with the dawn it's gone.

The mel-o-dy lives e-ver

For lone-ly hearts to learn — Of love in a Har-lem Noo-terne.

SCOTCH AND SODA

Abmaj7 Db9 Eb6 Gm7 C9

Scotch and So - da, Mud in your eye, Ba-by, do I feel high, oh me, — oh

F7 Fm7 Bb7 Dm Abm G7

my, Do — I — feel high. —

Abmaj' Db9 Eb6 Gm7 C9

Dry Mar-tin - i, Jig-ger of gin, Oh, what a spell you've got me in. — Oh

F7 Fm7 Bb7 Eb9 Bbm7 Eb9 Eb+

my, Do — I — feel high. —

Ab Eb Fm7 Bb7 Ebmaj7 F9

Peo-ple won't — be - lieve me, — They'll think that I'm just brag - ing, — But I could feel — the

Bb7 Bbdim Fm7 Bb7 Abmaj7 Db9

way I do, — And still be on the wa - gon. — All I need — is one of your smiles,

Eb6 Gm7 C9 F7 Fm7 Bb7 Gm7

Sun-shine of your eyes, — oh me, — oh my, Do — I — feel high - er than a kite — can

C7 Fm7 Bb7 Ab7 Eb6 Db9 Eb6

fly! — Give me lov-in', ba-by. I feel high. —

SHE'S GOT TO BE A SAINT

245.-

Words and Music by
JOE PAULINI and
MIKE DINAPOLI

Moderately

B^b



1. I'm out late ev - 'ry night — do - in'
2. dress in the shop — that - 'll
3. stay, should I go? — I —

Dm



Cm⁷



F⁷



Cm⁷



things that ain't right — and she'll cry for me. —
make her eyes pop — but she'll look a - way. —
real - ly don't know — my mind's in a blur. —

When I'm down in the dumps — and she
She'd a - got - ten a lift — if I
Soon it's gon - na be dawn — and if

F⁷






B^b



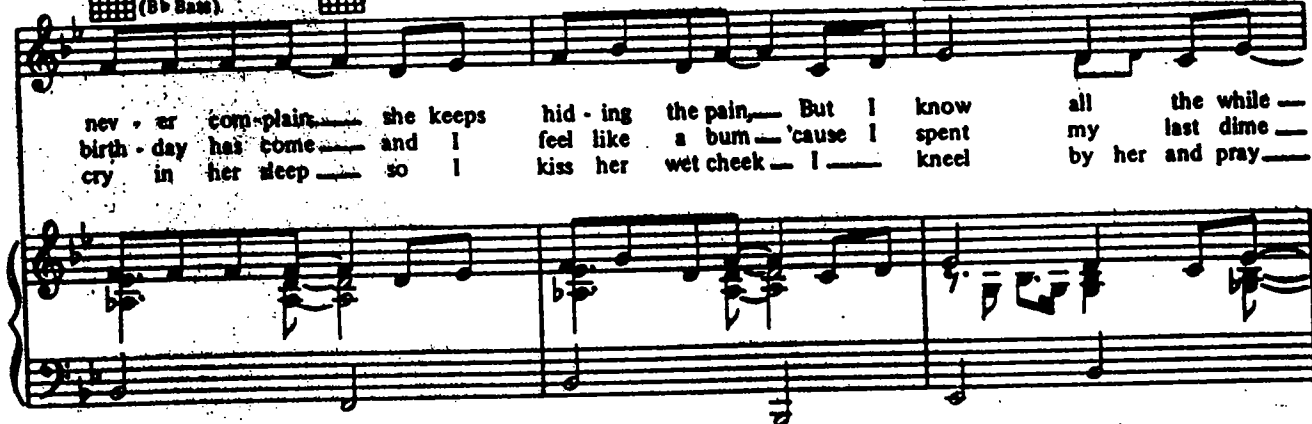
nurs - es my lumps. — how she cries for me. —
bought her that gift — for her birth - day. —
she finds me gone — would it be best for her? —


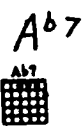



And she'll
But her
I see her

246.

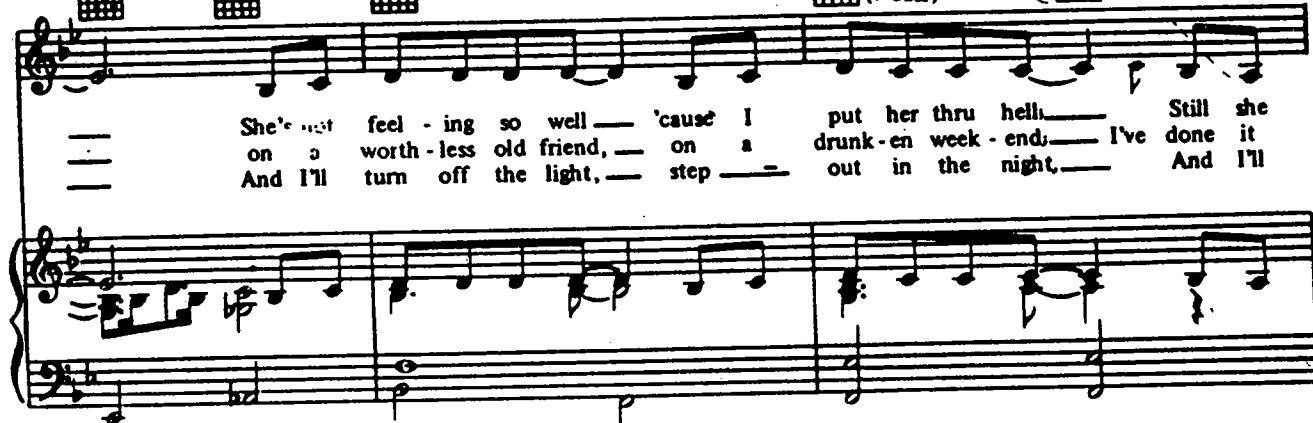
  



nev - er com - plain — she keeps hid - ing the pain, — But I know all the while —
 birth - day has come — and I feel like a bum — 'cause I spent my last dime —
 cry in her sleep — so I kiss her wet cheek — I kneel by her and pray —



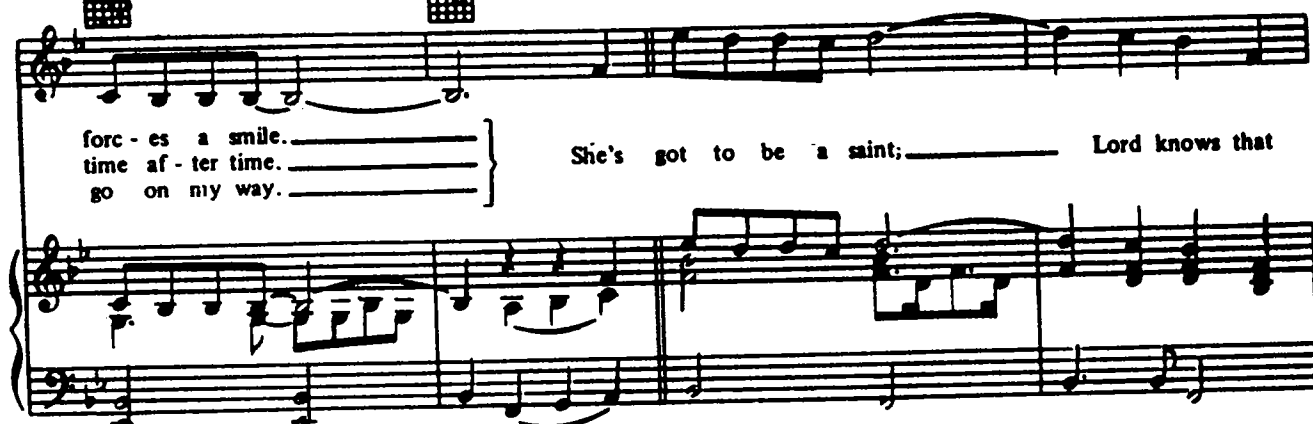
    

— She's not feel - ing so well — 'cause I put her thru hell, — Still she
 on a worth - less old friend, — on a drunk - en week - end, — I've done it
 And I'll turn off the light, — step — out in the night, — And I'll



forc - es a smile. — } She's got to be a saint; — Lord knows that
 time af - ter time. — }
 go on my way. — }



I ain't. I fin' - ly re - al - ize

right be-fore my eyes, Here is a saint There's a it is a saint.

Should I Here is a saint

L.H.

Chord symbols: E^b , F^7 , E^b , B^b , E^b , B^b , F , E^b , Bm , Cm , F^b , Gm , Gm^7 , $E^b m^7$, Cm^7 , F^7 , Cm^7 , F^7 , B^b .

248.

From the United Artists Motion Picture "LAST TANGO IN PARIS"

LAST TANGO IN PARIS

By
GATO BARBIERI

Moderate tempo

Intro.

Chorus

Gm7 Gm6 Gm7 Gm6 Cm7 Cm6 Cm7 Cm6

Gm7 Gm6 Gm7 Gm6 Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Fm7 Fm6 Bbm7 Bbm6 Bbm7 Bbm6

Fm7 Fm6 Cm7 Cm6 Bbm7 Eb7 Bm7 E7

Am7 D7 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

This system contains the first four measures of the piece. The guitar chords are Am7, D7, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The music is in a minor key with a key signature of two flats. The bass line features a steady eighth-note accompaniment.

Cm7 Cm6 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

This system contains measures five through eight. The guitar chords are Cm7, Cm6, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The melodic line continues with eighth-note patterns, and the bass line maintains its accompaniment.

Cm7 Cm6 Bbm7 Eb9sus

This system contains measures nine through twelve. The guitar chords are Cm7, Cm6, Bbm7, and Eb9sus. The music transitions into a new section with sustained chords in the right hand and moving lines in the left hand.

Fm7 Cm7 Fm7

This system contains measures thirteen through fifteen. The guitar chords are Fm7, Cm7, and Fm7. The right hand features sustained block chords, while the left hand plays a descending eighth-note scale.

Gm7 Cm7+

This system contains the final three measures of the piece. The guitar chords are Gm7 and Cm7+. The music concludes with a final sustained chord in the right hand and a final eighth-note line in the left hand.

250.

EASY LOVING

Words and Music by
FREDDIE HART

Moderately

Easy lov - ing, _____ so _____ sex - y

look - ing, _____ I know _____ from the feel - ing that it comes from the

heart. _____ Easy lov - ing, _____

251.

Handwritten musical score for a 251 jazz progression. The score is written on ten staves, alternating between a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The progression consists of three 8-measure phrases. Chord symbols are written above the vocal line: Bb, F, Bb, F, C7, F, Bb, F, Bb. The lyrics are: "ev - 'ry- day's thanks - giv - ing to count all my bless - ings I would-n't know where to start. Ev - 'ry time I look you o - ver, so real to life it seems, up - on your pret - ty shoul - ders there's a".

252.

pair of an - gel wings. _____ Eas - y

lov - ing, _____ see - ing's be - liev - ing. _____ Life ___ with you's like

liv - ing in a beau - ti - ful dream. _____ Ev - 'ry

dream. _____

Handwritten guitar chords: F, C7, F, Bb, F, Bb, F, C7, F, Bb, C, F.

Handwritten fingerings: 3, 4.

ANN

(Don't Go Runnin')

253.

Words and Music by
BUZZ CASON

Moderate

B^b *Cm*

Ann, _____ don't go run - nin' to him;
Ann, _____ don't go run - nin' to him; He's

F7 *Cm*

He's not worth the tears you're cry - in'; Girl, can't you see he's ly - in'?
just a fool - ish dream you're chas - in'; Think of all the love you're wast - in';

B^b *Cm* *F7*

Ann, _____ he'll on - ly hurt you a - gain; I can't stand to
Ann, _____ there's no to - mor - row with him; Don't be - lieve him

254.

D7

Gm

see you cry: I love you, Ann; I know he
when he says he loves you; Ann, please try to

says the things a wom - an likes to hear; But when you
un - der - stand I want the best for you; I know my

real - ly need his love, it won't be there; My love is
love can heal the hurt he's put you through; You've seen the

real, not a game of pre - tend: I'll stay in' love with
rain, now come walk in the sun; Let go of the

F7

B^b

255.

you and that's one
past:

place he's nev - er
what's done is been:
done;

Ann, _____

please un - der - stand

me,

Ann. _____

Ann _____

Ann _____

don't go run - in' to him.

Repeat and fade

256.

YOU BELONG TO MY HEART

(Solamente Una Vez)

English Lyric by
RAY GILBERTMusic and Spanish Lyric by
AGUSTIN LARA

Refrain Bb7 Eb Bb6 Eb6 Edim Bb7

YOU BE-LONG TO MY HEART now and for ev - er
So - la - men - tey - na vez a-mén la vi - da;

Fm Caug Fm7 Bbaug Eb

And our I had its start not long a - go
so - la - men - tey - na vez y na - da más

Gm Eb6 Eb C Edim Bb7

We were gath - er - ing stars while a mil - lion gui - tars played our love song;
U - na vez na - da más en mi huer - to, bri - lló laes - po - ran - za,

Eb Ebmaj7

When I said "I love you," ev - 'ry beat of my heart said it too.
laes - pe - ran - za quea - lum - brael ca - mi - no de mi so - le - dad.

Cm Bb7 Eb Bb6 Eb6 Edim Bb7

'Twas a moment like this, do you re - mem - ber? And your eyes threw a
U - na vez na - da más se - ñe - tre - gael al - ma, con la dul - cey to -

Fm Caug Fm7 Bbaug Eb Gm Eb6

kiss when they met mine; Now we own all the stars and a
tal re - nun - cia - ción. Y cuan - dog - se mi - la - gro rea -

Eb C Edim Bb7

mil - lion gui - tars are still play - ing; Dar - ling, you are the song and you'll
li - zael pro - di - gio dea - mar - se; hay cam - pa - nas de fies - ta que

Bb6 Bb7 (2nd time) 1. 2. Eb Adim. Fm6 Bb7 Eb Gm Eb6 Gbm6 Eb6

al - ways be - long to my heart. YOU BE-LONG TO MY heart.
can - tan en el co - ra - zón So - la - men - tey - na zón.

Begin The Beguine

257.

French Version by
EMELIA RENAUD
Spanish Version by
MARIA GREVER

Words and Music by
COLE PORTER

sempre espr

When they be-gin the Be-guine It brings back the sound —
 Fr Quand tu me prends dans tes bras, Pour me mur-mu-rer —
 sp Rit-mo-an-he-lan - te de a-mor Que gir - te de sen -

— of mu-sic so ten - der It brings back a night — of trop-i-cal
 — tout bas — je t'ai - me, Mon coeur est tout plein — d'un bon-heur su-
 — da a la me-lo-di - a Que me ha-ha-chool-vi - dar — mi me-lan-co-

splen - dour, — It brings back a mem - o - ry ev - er green. —
 pre - me. — Je ne puis dé-sor - mais rir - re sans toi —
 li - a — Tra - yen - do a mi men - te un nue-vo i - de - al —

I'm with you once more — un-der the stars — And
 Le ciel é - toi - lé — luit pour tou - jours, — La
 Hoy so - los al fin, — cer-ca del mar — Cual

down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —
 vague en-chan-tée — pro-té-ge notr' a - mour — La bri-se ber-ce —
 sua - ve vai-ven — lle-ga a mis o - i - dos — El ru-mor de be

— seem to be sway - ing — When they be-gin the Be-
 — dou-ce-ment les fleurs, — Quand tu me prends dans tes
 — sos es-con-di - dos — En la can-ci-on — Tro-pi-

guine. — To live it a - gain — is past all en-deav - our, —
 bras. — Je ne puis vi-vre — ces mo-ments en-chan - teurs, —
 cal — Vol-ver a vi-vir — a - que-flos ins - tan - tes —

258.

Ex-cept when that tune — clutch-es my heart, — And
 Que lors-que j'en-tends — bat-tre ton cœur, — Quand
 En que me ro-bas — te el co-ra-son — En

there we are, swear-ing to love for-ev-er, — And prom-is-ing
 nous sommes la ju-rant d'ai-mer sans ces-se, — Et pro-met-tant
 que ju-ré A-mar-te-e-ter-na-men-te — Con-el sue-go-ar-

nev-er nev-er to part. — What mo-ments di-vine, —
 fi-dé-li-té tou-jours. — Quels mo-ments di-vins, —
 di-en-te de mi pa-sion — Mo-men-to fe-liz. —

— what rap-ture se-rene, — Till clouds came a-long to dis-perse the joys we had
 — quelle fé-li-ci-té, — Quand une om-bre vient dis-per-ser les joies qui furent
 di-ni-no-j-de-al — Has-ta que la llu-via lle-go pa-ra dis-per-

tast-ed, — And now when I hear peo-ple curse the chance that was wast-ed, —
 nô-tres — Nous fai-sant croire à un a-ve-nir triste et mo-ro-se —
 sar-nos — Y'con la mas-crue! mal-di-cion qui-so con-de-nar-nos —

I know but too well — what they mean; — So don't
 Tout sem-ble per-du — à ja-mais. — Oui re-
 Au-na so-le-dad — sin i-gual — Nun-ca oi-

let them be-gin — the Be-guine, — Let the
 prends moi en-core — dans tes bras, — Que notr'
 ni-des-tu-rit — mo sen-sual — Que la

love that was once a-fire re-main an em-ber; — Let it
 a-mour ar-dent laisse au moins u-ne flam-me, — Qu'il reste
 lla-ma de'a-mor sin-ce-ro no se-a-pa-ga — Ni! do-

F *Dm⁷* *Em* *Am* *Dm⁷*

sleep like the dead, de-sire I on-ly re-mem-ber
 de noir a-mour tou-jour's un peu de cen-dres
 se-o de a-mar por siem-pre nun-ca se-a-ca-ba

G⁷ *C⁶* *C* *molto espr.* *f* *C⁶* *C*

the Be-guine.
 dans tes bras.
 tro-pi-cal

Oh yes, let them be-gin the Be-guine, make them
 Lais-se moi me blot-tir à nou-veau dans tes
 Can-la siem-pre tu rit-mo, sen-sual, sen ca-

C *mf* *C⁶* *C*

play
 bras,
 sar

Till the stars that were there be-fore re-turn a-
 Pour que les é-toi-les re-vien-nent sur nos
 Has-ta que las es-tre-las vuel-van a a-lum-

G⁷ *mf* *F* *Dm⁷* *Em* *dim.*

bove you,
 lê-tes,
 brar nos

Till you whis-per to me once more, "Dar-ling, I love you!"
 Que je t'en-ten-de mur-mu-rer "Dar-ling" je t'ai-me,
 Y que un be-so-se-bril de a-mor ruel-ra a jun-tar nos

A⁹ *p* *Dm⁷⁻⁵*

And we sud-den-ly know
 Et nous re-trou-ve-rois
 En el dul-ce ru-mor

what heav-en we're in,
 no-tre pa-ra-dis,
 del rit-mo sen-sual

G⁷ *C* *Cm⁷*

When they be-gin the Be-guine,
 Quand tu me prends dans tes bras.
 De la can-ción tro-pi-cal

Dm⁷ *dur/c ped.* *Fm⁶* *dur/c ped.* *G⁷* *rit. ten.*

When they be-gin the Be-
 Quand tu me prends dans tes
 De la can-ción tro-pi-

C *a tempo dim.* *C⁶* *p* *Cm⁷* *pp*

guine.
 bras.
 cal

260.

English Lyric by
SUNNY SKYLARSpanish Lyric by
RICARDO LOPEZ MENDEZ

AMOR

Music by
GABRIEL RUIZ

Tempo di Beguine

A - MOR, A - MOR, A - MOR, This word so
A - MOR, A - MOR, A - MOR, Na - ció de

sweet ti, that I re - peat Means I a - dore you.
Na - ció de mi, de la es - pe - ran - sa

A - MOR, A - MOR, my love
A - MOR, A - MOR,

Would you de - ny this heart that I Have placed be -
Na - ció de Dios, pa - ra los dos, Na - ció del

fore al you. I can't find an - oth - er word with
ma Sen - tir que tus be - son a - ni -

mean - ing so clear, My lips try to whis - per sweet - er things in your ear. But
da - ron en mi, I - gual que pa - lo - mas men - sa - je - ras de lus. Sa -

some - how or oth - er noth - ing sounds quite so dear, As this soft ca - ressing word I
ber que mis be - sos se que - da - ron en tí, ha - ción - do en tus la - bios la se -

know. *del de la cruz.* A - MOR, A - MOR, my
del de la cruz. A - MOR, A - MOR, A - MOR, A -

love MOR. When you're a - way there is no day And nights are
na - oíó de tí, *na - oíó de mí,* *de la de - pe -*

lone - ly. A - MOR, A - MOR, my
ren - sa A - MOR, A - MOR, A -

love MOR Make life di - vine. Say you'll be
Na - oíó de Dios, *pa - ra los*

1. mine, And love me on - ly. A - mine, And love me
dos, *Na - oíó del al - ma.* A - dos *Na - oíó del*

on - ly, A - MOR, A -
al - ma, A - MOR, A -

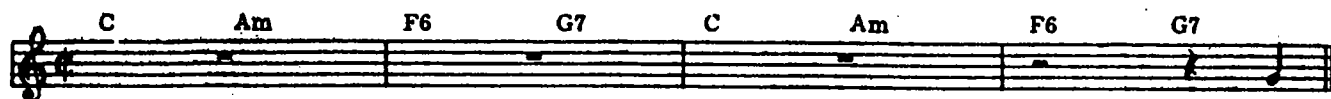
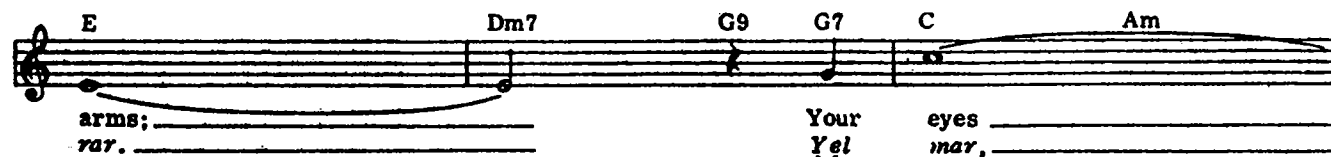
MOR.
 MOR.

262.

PERFIDIA

English Lyric by
MILTON LEEDSSpanish Words and Music by
ALBERTO DOMINGUEZ

Moderately, with expression

To
Mu-

Dm7 E Dm Dm6 Dm7 Dm6
 With a sad la-ment, my dreams have fad-ed like a bro-ken mel-o-
 Te he bus - ca - do don - de quie - ra que yo voy y no le pue-do ha-

E F7 E F7 E7 F7 E7 Dm Dm6
 dy; _____
 lar. _____ While the gods of love look down and laugh at
 ¿Pa - ra qué quie - roo - tros be - sos si tus

Dm6 G7 E B7b5 E Dm7 Fm6 G7
 what ro-man-tic fools we mor-tals be; _____ And
 la-bios no me quie-ren ya be - sar? _____ Y

C Am7 Dm7 G7 C 3 Am7
 now _____ I know my love was not for you, _____
 tú. _____ ¡Quién sa-be por don-de gn da-rás, _____

Dm7 G7 C 3 Am7 Dm7 3 G9
 And so I'll take it back with a sigh, per-fid-i-ous one, good-
 quién sa-be qué g-ven-tu-ra ten-drás, qué le-jos-es-tás de

1. C (maj7) Am Am7 Dm7 G7 2. C Ab9 C6
 bye. _____ To bye. _____
 mí! _____ Mu- mí. _____

264.

BESAME MUCHO

English Lyric by
SUNNY SKYLAR

Music and Spanish Lyric by
CONSUELO VELAZQUEZ

Moderately

Dm Gm6 Dm 3 Gm(sus^A_C) Gm

BÉ - SA - ME BÉ - SA - ME MU - CHO;
bé - sa - me, bé - sa - me mu - cho,

Gm 3 F[#]dim 3 Gm 3 A7 3 Dm A7 Dm

Each time I cling to your kiss I hear mu-sic di-vine;
co - mo si fue-ra es - ta no - che la úl - ti - ma - vez;

D7 Am7(susD) D7 F[#]dim Bbaug Gm(sus^A_C) Gm

BÉ - SA - ME MU - CHO,
bé - sa - me mu - cho,

Dm 3 E7(b9) 3 A7 3 Dm Gm6 Dm

Hold me, my dar-ling, and say that you'll al-ways be mine.
que ten-go mie-do per-der-te, per-der-te o - tra vez.

Gm Dm A7 Gm6

This joy is some-thing new, My arms en-fold-ing you, Nev-er knew this thrill be-
Quié - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to

Dm Gm Dm

fore; Who ev - er thought I'd be hold - ing you close to me.
mi, pien - sa que tal vez ma - ña - na yo ya es - ta - ré.

E7 Bb7 A7 Dm Gm6 Dm

Whisp - 'ring "It's you I a - dore;" Dear - est one, if you should
le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

Gm(sus^A_C) Gm F#dim Gm A7

leave me, Each lit - tle dream would take wing and my life would be
mu - cho, co - mo si fue - ras - la no - che la úl - ti - ma

Dm A7 Dm D7 Am7(susD) D7 F#dim Bbaug

through; BÉ SA - ME
vez; bé sa - me

Gm(sus^A_C) Gm Dm E(b9) A7 A7aug

MU - CHO: Love me for - ev - er and make all my dreams come
mu - cho, que ten - go mie - do per - der - te, per - der - te des -

1. Dm Bb9 A7(susD) A7 2. Dm Gm6 Dm

true. true.
pués. después.

266.

BRAZIL

(AQUARELA DO BRASIL)

Text in English
by S. K. RUSSELL

Brazilian Samba
by ARY BARROSO

VERSE

Largo

Eng. Bra-zil the Brazil that I knew where I wander'd with you lives in my im-a-gi-na-tion.
 Port. Bra-sil meu Brasil Bra-si-leiro meu mu-la-ta in-zo-neiro you can-tar-e nos meus ver-sos.
 Span. Bra-zil tie-rra bur-nay bri-mosa de mo-re-na gra-ciosa de mi-rar ta-in-dú-cre-to.

Moderately Bright

Where the songs are pas-sion-ate, And a smile has flash in it, And a kiss
 O Bra-sil, sam-ba que da, bam-bo-leio, Que faz gin-ga, O Bra-sil,
 Ob Bra-sil ver-de que-da pa-râel mun-do ad-mi-rar, El Bra-sil,

has art in it, For you pur your heart in it, And
 do meu a-mor, Ter-ra de mi-so Sen-bor, Bra-
 de mi a-mor Tie-rra de Nue-stro Sr-bor, Bra-

so I dream of old BRA-
 -zil! Bra-sil! Pra' mim, mi.
 zil! Bra-sil! a mi.

CHORUS

- ZIL Where hearts were en-ter-tain-ing June,
 O A-bre-a cor-ti-na do pas-tado,
 Ob e-las pal-me-ras mur-mu-rantes,

- We stood be-neath an am-ber moon And soft-ly mur-mured "Someday soon"
 - Ti-ra a mãe pre-to do ar-rado Bo-ta p'ri gon-go no con-gado
 don-de yo cu-el-go mi ba-maca, En no-chas lle-nas de splen-dor

267.

G G Aug G⁶ B Ami Fmaj⁷ Ami⁶ F[#]dim G G⁷ G⁶7 F⁷

We kissed and clung to - ge - ther,
 Bra - zil! Bra - zil!
 Bra - zil! Bra - zil!

E⁷ Dmi E⁷ Dmi

Then To - mor - row was an - oth - er day
 Deixa Can - tar de no - vo tro - va - dor
 Ob En - ri - sei sura - lei cru - ta - linar

E⁷ F⁷ Dmi Dmi E⁷ E⁷

The morn - ing found me miles a - way With still a mil - lion things to say
 A me - ren - ca - rea luz da lua To - da a can - ção do meu a - mor
 Don - de a lu - na se mi - rava Don - de se mi - ti - go mi sed

Ami F F Ami⁶ F Ami F

Now
 Querro
 Ob

Ami Cmi F[#]dim G D⁷ G F[#]dim

When twi - light dims the sky a - bove, Re - call - ing thrills of our love,
 ou a "sa do - na" co - mi - uondo, Pt - los sa - lões ar - ras - tando,
 Am E - se Bra - zil lin - do mo - reno Es el Bra - zil Bra - zi - lero,

E⁹ D⁷ C G G Aug G⁶ B

There's one thing I'm cer - tain of : Re -
 O ou se - ti - do re - dado, Bra -
 Tu - rra de mm bay can - cion: Bra -
 Ami Fmaj⁷ Ami⁶ F[#]dim G G Aug G⁶ B Ami Fmaj⁷ Ami⁶ F[#]dim

- turn I will To old BRA -
 - zil! Bra - zil! Pré mim Pré
 - zil! Bra - zil! A mi a

G G Aug G⁶ G Aug 1st Ami F Ami⁶ D⁷ 1st G G Aug G⁶

ZIL. BRA -
 mim.
 mi.

MIAMI BEACH RUMBA

Am *E7* %

mf I start - ed out to go to Cu - ba Soon I was at Mi - am - i

Am % *E7*

Beach. — — — There, not so ver - y far from Cu - ba.

E7 *Am* %

Oh what a rum - ba they teach! Down where the or - ang - es are

E7 % *Am*

round - er, Down where the win - ter days are warm.

Am *E7* % *Am*

I caught a hun - dred twenty pound - er, We danced in true Lat - in form.

G7 *C* *G7* *G+ C*

So I nev - er got to Cu - ba, But I got all its at - mo - sphere Why

E7 Am Ebo E7 269.

ev - en Yu - ba and his tu - ba, They *ff* played a night right here!

Am E7

I'll save Ha - va - na for "Ma - nva - na" Mean-while I've heaven in my

Am E7

reach. I found the charm of old Ha - va - na In a

E7 Am E7 Am

rum - ba at Mi - am - i Beach. *p* Ay, ay, ay, ay, had I wings, I would fly ev' - ry

E7 Am E7

day. Through the sky to Mi - am - i by the sea. Ay, ay, ay, ay, I would

Am Em E7 Am E7 Am

save all my dates for some - - bod - y who waits there for me. *f*

ONE NOTE SAMBA

(Samba De Uma Nota So)

Refrain

This is just a lit -- tle sam -- ba built up - on a sin - gle note. --- O - ther

notes are bound to fol - - low but the root is still that note. Now this new one is the con -

sequence of the one we've just been through As I'm bound to be -- the un - a - void - a - ble

con - sequence of you. There's so man - y peo - ple who can talk and talk and talk and just say

ro - thing, or near - ly no -- thing. I have used up all the scale I know and at the end I've come to

no - thing, or near - ly no -- thing. So I come back to -- my first -- note, as I

must come back - to you. --- I will pour in - to --- that one --- note all the love I feel -- for you.

A - ny - one who wants -- the whole --- show Re, Mi, Fa, Sol, La, -- Ti, Do, --- He will

find him - self -- with no --- show. Bet - ter play --- the note --- you know. --- This is -

1. Bb6 F7+5 2. Bb6

PERHAPS, PERHAPS, PERHAPS

English Words by
JOE DAVIS

(Quizas, Quizas, Quizas)

(Bolero)

Spanish Words and Music by
OSVALDO FARRES

You won't ad-mit you love me, — and so How am I ev - er — to
 Siem-pre que te pre-gun-to — que cuan-do co-mo don-do, — to

know? You al-ways tell me, — PER - HAPS, PER - HAPS, PER - HAPS;
 stem - pre me res-pon-des — QUI - ZAS, QUI - ZAS, QUI - ZAS;

(Guitar tacet)

A mil-lion times I've asked you, — and then I ask you o - ver — a -
 Ya - si pa-san los di - as — y yo de-ses-pra-do — y

gain, You on-ly as-sweet, PER - HAPS, PER - HAPS, PER - HAPS;
 tú, tú con-tes-tan-do — QUI - ZAS, QUI - ZAS, QUI - ZAS;

If you can't make your mind up, — we'll nev - er — get start-ed;
 Es-tás per-dien-do el tiem-po — pen-san-do, pen-san-do;

And I don't want to, wind up, — be-ing part-ed, — bro-ken heart-ed;
 Por lo que mas tú que-re-as — has-ta cuan-do, has-ta cuan-do;

(Guitar tacet)

So, if you real-ly love me, — say "yes," But if you don't, dear, — con-
 Ya - si pa-san los di - as — y yo de-ses-pe-ra-do — y

fess, And please don't tell me, — PER - HAPS, PER - HAPS, PER -
 tú, tú con-tes-tan-do — QUI - ZAS, QUI - ZAS, QUI -

1. Em Am6 B7 *f* (Guitar tacet) 2. Em Am6 Em
 HAPS. You won't ad-mit you HAPS.
 ZAS. Siem-pre que te pre- ZAS.

272.

Letra de
JOHNNIE CAMACHO

OYE NEGRA

GUARACHA

Música de
NORO MORALES

Gmi. G7

O - ye ne-gra el chis-me - ci - to Que te ten-go que con -

D7

tar Tu ma - ri - do no te quie - re Te lo pue-do a - se - gu -

Gmi.

rar Pues re - sul - ta que ha - ce dí - as Yo lo he vis - to con Pi -

Gmi. A7 D7 Gmi.

lar Y al que e - sa le echa el "guan-te" no lo suel - ta más

G7 Gmi. F7 Bb

Por tu bien te a - con - se - jo — Si él se va con Pi - lar —

Gmi. Gmi. Eb7 D7

Que tu me quie-ras mu - cho Pa-ra a - mar - te más. O - ye

Gm: D7

ne-gra el chis-me - ci - to Que te ten-go que con - tar Tu ma -

Gmi

ri - do no te quie - re Te lo pue-do a - se - gu - rar Pues re -

G7 Gmi.

sul - ta que ha - ce dí - as Yo lo he vis - to con Pi - lar Y al que

Gmi A7 D7 Gmi

e - sa le echa el "guan-te" No lo suel - ta más.

273.

Lyrics by
JACK WISEMAN

Cuban Mambo

Music by
XAVIER CUGAT
RAFAEL ANGULO

Moderato

CU - BAN MAM - BO_ o - lay o - lay_ CU - BAN

MAM - BO_ take it a - way_ CU - BAN MAM - BO_

ai ai ai ai_ CU - BAN MAM - BO_ this is good-bye_

1. One, two, three, four, like a Jump - ing Jack
2. Tumb - ling, fumb - ling, stumb - ling on my feet

One, two, three, four, oh my, ach - ing back
Trip - ping, slip ping, I cant_ get the beat

Bump - ing, jump - ing, just like a ma - ni - ac
Bump - ing, jump - ing, just like a ma - ni - ac

1. Cu - ba won't you take your CU - BAN MAM - BO back
2. Cu - ba won't you take your CU - BAN MAM - BO back

CU - BAN MAM - BO_ o - lay o - lay_ CU - BAN

MAM - BO_ take it a - way_ CU - BAN MAM - BO_

ai ai ai ai_ CU - BAN MAM - BO_ this is good-bye_

274.

SIBONEY

American Lyric by
DOLLY MORSE

Spanish Lyric and Music by
ERNESTO LECUONA

Moderato

If you've been _____ in Ha-van-a— You have
Si - bo - ney _____ yo te quie - ro yo me

heard a dream-y tune, _____ When you think _____ of Ha-
mue - ro por tua - mor _____ Si - bo - ney _____ en tu

-van a— You re-call this dream-y tune. _____ If you've danced _____
bo - ca la miel pu - so su dul - zor _____ ven a qui _____

_____ in Ha - van - a — You've caught its fun - ny rhyth - m — that —
_____ que te quie - ro y _____ que to - do te - so - ro e -

_____ made your sen-ses stray, _____ Night and day _____ here's that
_____ - res 'tu pa-ra mi _____ Si - bo - ney _____ al a -

tan - ta - liz-ing mel - o dy they play. _____
- rru - ll, de tu pal - ma pien-soen ti _____

Chorus, Moderato

Si-bo - ney, _____ that's the tune that they croon at you down Ha-van-a way, _____
 Si-bo - ney _____ de mi sue - ño si nea-yes la que-ja de mi van _____

Si-bo - ney, _____ that's the _____
 Si-bo - ney _____ si no _____

dance that. they dance at the Ca - fé,
 vie - nes me mo - ri - ré des - mor _____

And that tune _____ brings you dreams so it seems un - der-neath the
 Si - bu - ney _____ de mi sue - ño tes - pe - ru con an-si-ón _____

sil-ver moon, _____ As they play _____
 mi ca - ney _____ Si - bu - ney _____

Si-bo - ney, ev - 'ry care will fade a - way. _____ Fas-ci - nat - ing, cap-ti-
 si no vie - nes me mo - ri - ré des - mor _____ o-ye! e - co de mi _____

vat - ing, Si-bo - ney. _____ Si-bo - ney. _____ When they
 can - tú de cris - tal _____ Si-bo - tal _____ no se _____








want an en - core they ask for more Si-bo - ney. _____
 pier-da por en-tre el ru-do ma-mi - gual. _____

276.

English Lyric by
BUDDY BERNIERSpanish Lyric by
NANCI LLISO

Moderato








POINCIANA
(Song of the Tree.)
(LA CANCION DEL ARBOL)Music by
NAT SIMON

VOICE       

Blow — trop-ic wind, — Sing a song —
Ar - - bul tro - pi - cal, — Can - ta - me —

— thru the tree. — Tree, — sigh to —
— tu can - ción, — Can - ta de mí a -




      

me, — Soon my love — I will see. —
mar, — Que bro - tó con pa - sión —

REFRAIN   

(with a swaying lilt)

Poin-ci - an - a, — your branch-es speak to me of love, —
Poin-ci - a - na, — tus ra - mas há - blan-me de a-mor, —

Pale moon — is cast-ing shad-ows from a - bove, — Poin-ci -
Lu - na, — me trae re-cuer-dos con ar - dor, — Poin-ci -

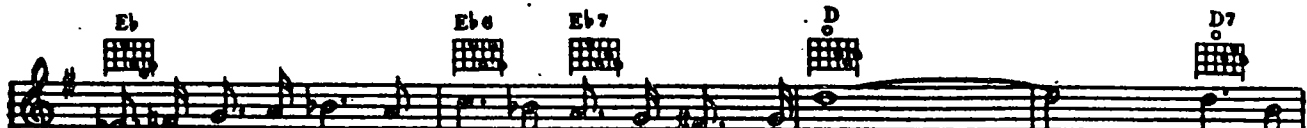
an - a, — some how I feel the jun-gle heat, — With-
a - na, — mi al-ma su-fre so-le - dad, — Yo

in me — there grows a rith-mic sav-age beat. —
sien - to — tu co-ra-zón en su bel - dad. —



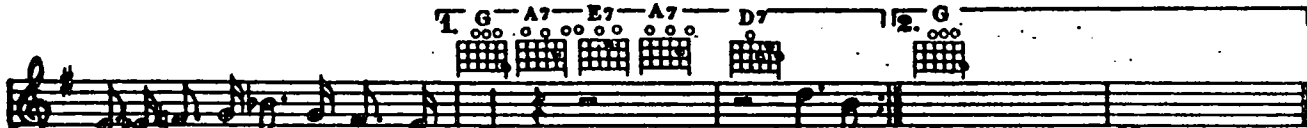
 Love is ev - 'ry-where, It's mag - ic per - fume fills the - air, _____
 Por du - quier, a - mor. lu' bri - su lle - va tu can - dor, _____



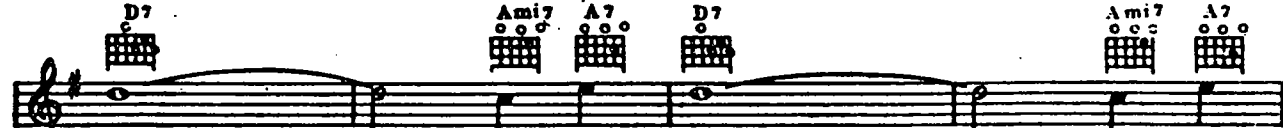
 To and fro you sway, My heart's in time, I've learned to care, _____ Poin-ci-
 Y las ho - jas an - plan tu per - fu - me ven - di - dir, _____ Poin-ci-



 an - a, _____ from now un - til the dawn - ing day, _____ I'll learn _____
 a - na, _____ el fir - ma - men - to te di - ra _____ Can - tu _____




 - to love for - ev - er. come what may. Poin-ci - may.
 - mi a - mor pur e - lla su - fri - ra > Pon - ci - ra



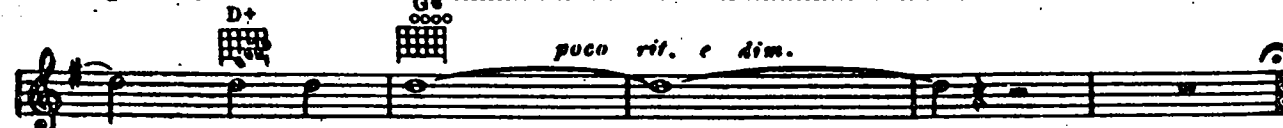
 Blow _____ trop - ic wind, _____ Sing a -
 Ar _____ bul tre - pi cal, _____ Can - ta -



 song _____ thru the tree. _____
 me tu can - oten.




 Tree, _____ sigh to me, _____ Soon my love _____
 Can - ta de mi a - mor, _____ Que bre - tu _____
 Ad lib.



 I will see. _____
 con pa - sion. _____
 poco rit. e dim.

SPANISH EYES

G



Blue _____
Blue _____

Span-ish eyes _____
Span-ish eyes _____

Tear-drops are fall - ing
pret - ti - est eyes in

D7




from your Span - ish eyes _____
all of Mex - i - co _____

Please, _____
True _____

please don't cry _____
Span - ish eyes _____

G



This is just a - dios and not good - bye.
Please smile for me once more be - fore I go

Soon _____ I'll re - turn _____

Bring-ing you all the


G7



C



Cm



Cm6



G



love your heart can hold _____

Please _____ say Si Si _____

D7



G



A6




Say you and your Span-ish eyes will wait for me. _____

Span-ish eyes _____

G



A6

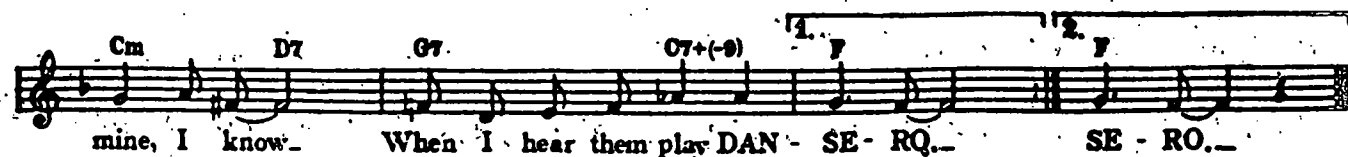
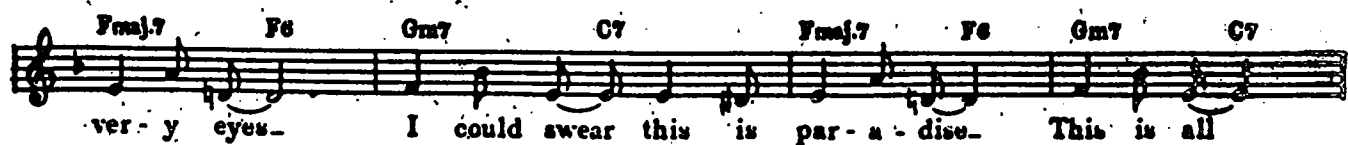


G



Wait for me. say Si Si! _____

DANSERO



280.

'O SOLE MIO! (You Are My Sunlight)

Italian Lyric by
G. CAPURRO
English Lyric by
OLGA PAUL

Music by
E. di CAPUA

1. Che bel - la co - sa
2. Lu - ce - ne' lla - tre
3. Quan - no fa not - te
1. Oh day of beau - ty
2. I see your win - dow
3. When sun - light fades and

'na - iur - na - ta' so - le, N'a - ria se - re - na dop - po 'na tem -
d'a fe - nes - ta to - ia; 'Na la - van - na - ra can - ta e se ne
so - le so ne scen - ne Mmo ve - ne qua - se 'na ma - lin - co -
when the sun is shin - ing The air is calm a - gain, the storm is
spar - kling in the sun - light, A wo - man wash - ing clothes, and loud - ly
night be - gins her brood - ing. My lone - ly heart is sad, and full of

pes - tal Pe' lla - ria fres - ca pa - re gih 'na fee - ta
van - ta, E pe' tra - men - te tor - ce span - ne can - ta
ni - a, Sott' a fe - nes - ta to - ia ros - tar - ri - a,
end - ed; The scent of flow - ers with the breeze is blend - ed,
ring - ing, And while she's bus - y with the clothes she's wring - ing,
an - guish, I stand be - neath your win - dow while I lan - guish,

cresc. **G** **D7** **G**

— Che bel - la co - sa 'na iur - na - ta'o so - le!
 — lu - ce - ne's las - tre d'a fe - nes - ta to - ia!
 — Quan - no fa' not - te o so - le so ne scen - no.
 — Oa day of beau - ty when the sun is shin - ing.
 — I see your win - dow spar - kling in the sun - light.
 — When sun - light fades and night be - gins her brood - ing.

mf **A**

— Ma n'a - tu so - le cchiu bel - lo, ohi - no,
 — But there is sun - light that's bright - er far,

D7 **G** *f*

— 'O so - le mi - o sta 'nfron - te a te! 'O
 — Then an - y sun - beam or an - y star, And

Cm **G** *p*

so - le, o so - le mi - o, sta 'nfron - te a
 you, you are my sun - light, that's bright - er

D7 **G** 1-2. 2.

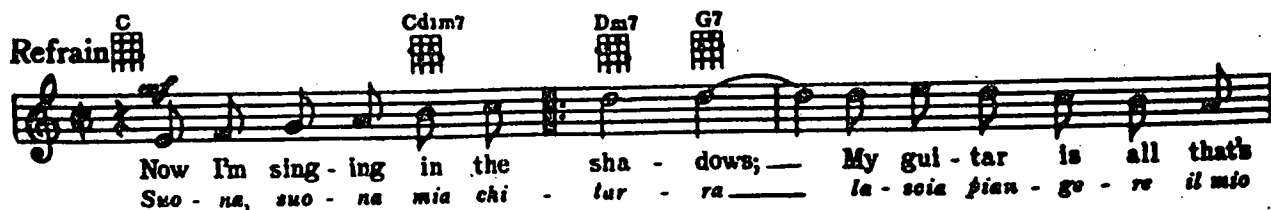
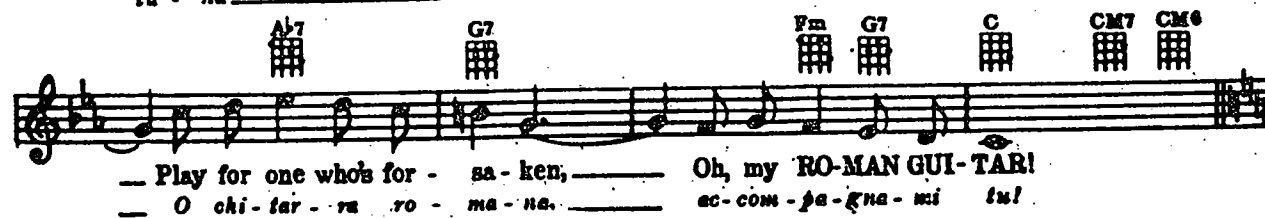
te, sta 'nfron - te a te!
 far, Than sun or star!

ROMAN GUITAR

(Chitarra Romana)

English Words by
MARJORIE HARPER
Italian Words by
C. BRUNO & E. DI LAZZARO

Music by
E. DI LAZZARO
Arr. by
Alfred d'Auberge



G7 CM6 Cdim7

Oh, con- sole me, my gui- tar! Now my heart is in the
 mi ri- ma- ni so- lo tu! Se la co-ce è un po' co-

Dm7 G7 C

shad- ows, For there's no one on her bal- co- ny,
 lu- ta ac- cum- pa- gna mi in sor- di- na

Cdim7 G7 Fm6 G7 Dm Fm G7

'And I'm sing- ing to a mem- o- ry, Whis- per soft- ly, my gui-
 la mia bel- la For- na- ri- na al bal- co- ne non c'è

1. C CM7 CM6 C Cdim7 2. C Cdim7 G7 C

tar! Now I'm sing- ing in the tar.
 più! Suo- na, sho- na mia chi- più.

W. Edw. Cole and A. Shelly

VESTI LA GIUBBA

M. Ruggiero Leoncavallo

Adagio

1. Dm Am6 F7 Dm Cm

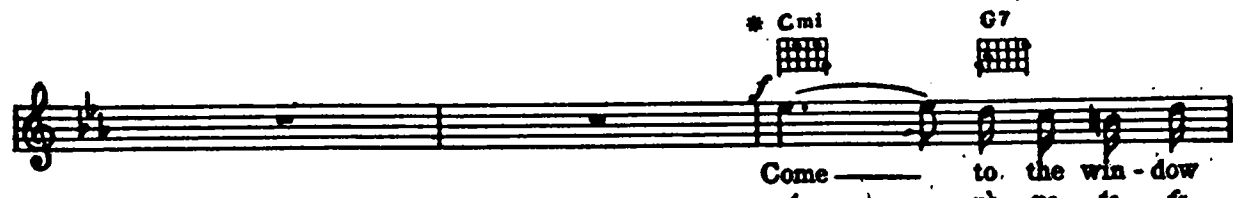
Put on your clean suit, smear your face with the grease-paint The pub- lic's
 wait- ing to see your oil- ly show. So if Bar- lo- quin has
 etc- lem Col- um- bi- na, laugh, Fan- chi- nel- lo, the crowd will love it.

2. F7 Cm Bb C7 Gb7a


Go, turn your sor- row and your tears in- to laugh-ter, Keep smiling
 gay- ly as you play out your part. Laugh, Fan- chi- nel- lo,
 for the hopes that are bre- ken; laugh at the pain tear- ing your poor bre- ken heart.

MARIE, Ah! Marie (Maria Mari)


E. DI CAPUA



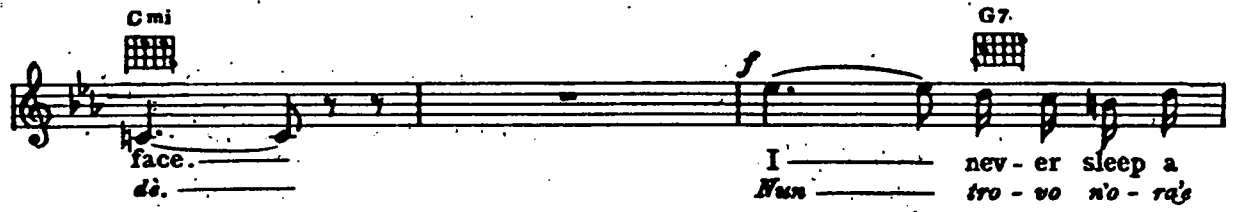
 Come — to the win - dow
 A - - - ra - pe - te, fe




 Ma - rie — Please — don't be so con - tra - ry —
 ne - sta, — Fan - - muf - fa - cia Ma - ri - a, —




 Here — in the street I tar - ry long ing to see your
 Ca - - - ston - go mme - s'a vi - a, Spe - - - ra - to p'a ve -



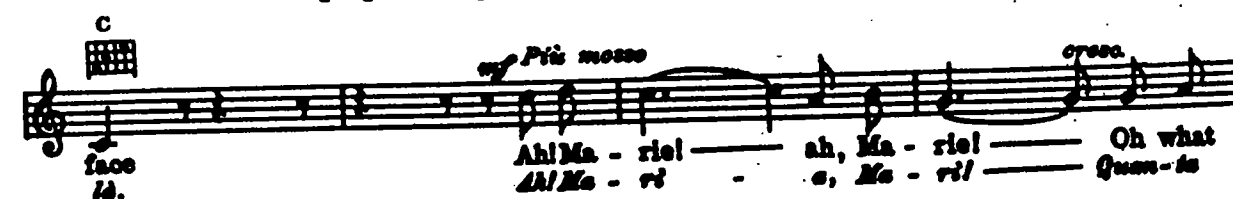
 face. — I nev - er sleep a
 da. — Fan - - - tro - vo no - ra's



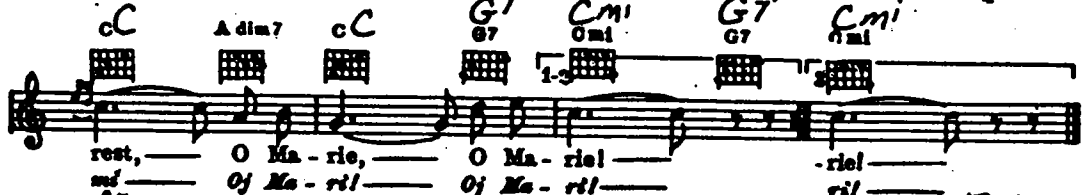
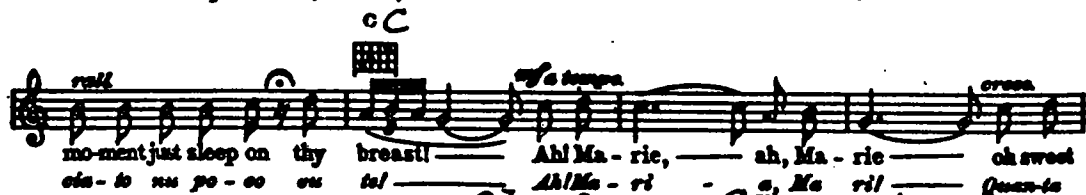
 mo - ment, — Night af - ternight I've wait - ed, —
 pa - ce; — A - - - not - t'a fa - cio juor - no, —



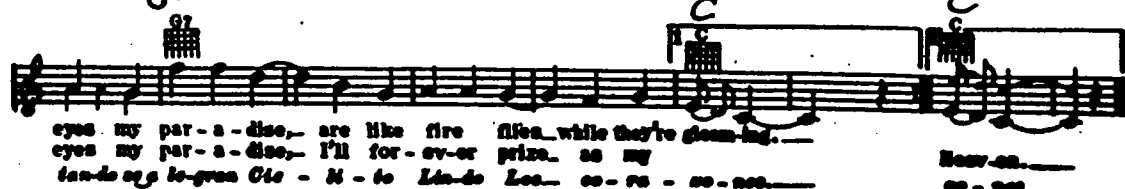
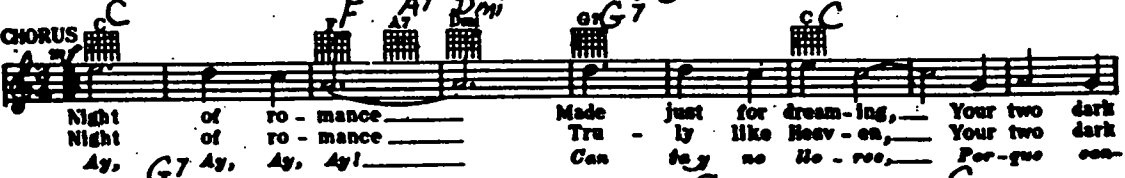
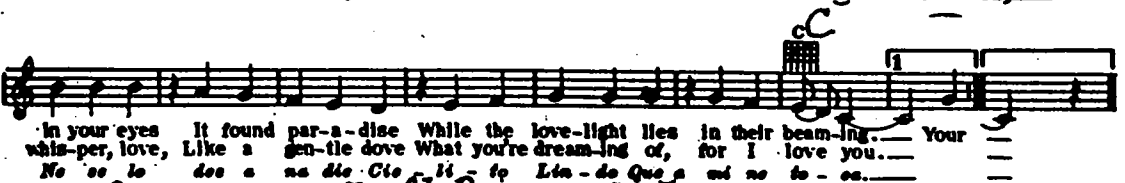
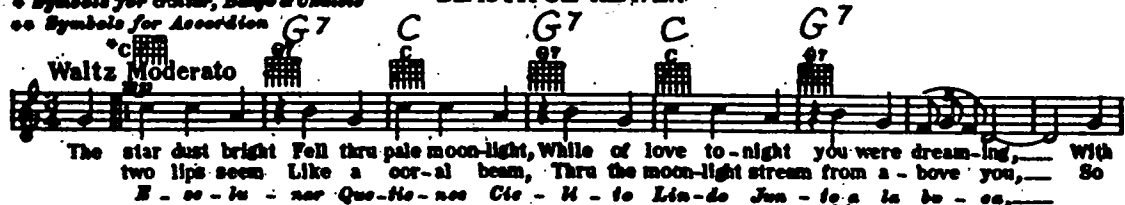
 Till — hours so be - lat - ed Wait ing to see your
 Sem - - - pe pe stac - ca - tuor - no, Spe - - - ran - na - ce per -



 face. — Ah! Ma - riel ah, Ma - riel Oh what
 da. — Ah! Ma - ri - a, Ma - ri! — Quan - ta



One of Helen Parrish's Favorite Songs

English Lyric by
EDWARD MANLEY**CIELITO LINDO**
BEAUTIFUL HEAVEN.By C. FERNANDEZ
Arranged by Wm. Livernack* Symbols for Guitar, Banjo & Ukulele
** Symbols for Accordion

Mala Femmena

Female Words by
TOTO and
RAY ALLEN

Words and Music by
TOTO

Refrain

The musical score is written for a female voice and guitar. It consists of a single melodic line on a treble clef staff. The lyrics are written below the staff, with some words split across lines. Chords are indicated by letters (Bb, Bbmaj7, Bb6, G7, Cm, F9, F7, F+, Bb, Bdim, Cm, F7, Bb, Bbmaj7, Bb6, G7, Ebm6, Bb, G7, F7, Bb, G7, Bb6) and chord diagrams above the staff. The score is divided into a Refrain section and several verses. The lyrics are in Italian, with some words in parentheses indicating alternative phrasings or emphasis.

Refrain

Fem - me - na, tu si na ma - la fem - me - na Chist 'no - cchie 'e fat - to
Fem - me - na, tu si na ma - la fem - me - na chi sto - cchie - fa - te

chia - gne - re La - creme ch - fa - mi - tà,
chia - gne - re La - creme ch - fa - mi - tà.

Fem - me - na Si tu peg - gio 'e na vi - pa - ra, m'e 'ntus - se - ca - ta
Fem - me - na Mi si pi - glia - te a sto'm - me, o co - re tu - i

là - ne - na, nun poz - zo cchiù cam - pà.
nun sen - te, su - le pe va - nì - tà.

Fem - me - na, Si ddo - ce com me'o zuc - che - ro pe - rò sta fac - cia
Fem - me - na, Ti cre - ra - ne na san - te, pe - rò sta fac - cia

d'an - ge - lo te ser - ve pe 'ngan - nà.
d'an - ge - le te ser - ve pe 'ngan - nà. Fem - me - na,
Fem - me - na,

tu si' cchiu bel - la fem - me - na, te vo - glio be - ne e r'o - dio,
tu si na ma - la fem - me - na, te por - te tan - te o - dio,

1. nun te poz - zo scur - dà.
2. dà.
nun te poi ima - gi - na. na.

MAMA

(Mamma)

287.

Mus. by
C. A. BIXIO

VERSE *Rubato* Ebm7 Ebm4 Abm4 Eb7+ Eb7

When the eve-ning shades fall and the love-ly day is

Ebm Abm4 Abm7 Ebm Ebm4 Ebm7 Cm7 Eb7 Fm7 Eb7

through. Then with long-ing I re-call the years I spent with you.

CHORUS *a tempo (slowly)* Ebm Eb7

Mam - ma, So-lo per te la mia can-zo-ne ve-la, —
MA - MA, I miss the days when you were near to guide me, —

Eb7 Fm7 Eb7 Eb4 Fm7 Eb

Mam-ma, Se-rai con me, tu non sa-rai più so-la! —
MA - MA, those hap-py days when you were here be-side me; —

Eb Ebm4 C7 Fm

Quan-to ti vo-glio be-ne, Qua-si, pa-ro-la d'a-mo-re,
Safe in the glow of your love, Sent from the heav-ens a-bove; —

Abm Abm4 Ebm Ebm4 Abm4 Eb7 Fm7

che ti sos-pi-ra il mio cuo-re — for - se non s'a-sa-no più; — Ah,
Noth-ing can ev-er re-place — The warmth of your ten-der em-brace; — Oh,

Ab Abmaj7 Ab4 Eb Eb7 Fm7 Eb7

Mam - ma, Ma la can-zo-ne mia più bel-la sei tu! — I'll
MA - MA, un-til the day that we're to-gether once more, —

Ab Eb Eb7 Fm7 Eb7

Sì, in la vi-la — e per la vi-la non ti las-cio mai
live in these mem-o-ries, — Un-til the day that we're to-gether once

Eb Eb7 Eb7 2. Eb Ab Eb Abm Eb4

pù! more. più! more.

RETURN TO ME

(RITORNA A ME)

Return To Me

CARMEN LOMBARDO & DANNY DI MINNO

Re - turn to me, Oh, my dear, I'm so lone - ly. Hur - ry back, hur - ry back, Oh my
 love, hur - ry back, I am yours. Re - turn to me, For my heart wants you on - ly. Hur - ry
 home, hur - ry home, Won't you please hur - ry home to my heart? My dar - ling, if I hurt you, I'm
 sor - ry. For - give me and please say you are mine! Re - turn to me,
 Please come back, bel - la mi - a. Hur - ry back, hur - ry home To my arms, to my lips and my heart.

(1) INNAMORATA (Sweetheart)
From The Paramount Film "Artists and Models"

289.

Lyric by JACK BROOKS
Music by HARRY WARREN

Moderately slow and tenderly

CHORUS

If our lips should meet, in-nam-o - ra - ta,

kiss me, kiss me, sweet, in-nam-o - ra - ta. Hold me close and

say you're mine, with a love as warm as wine.

I'm at Heav-en's door, in-nam-o - ra - ta.

Want you more and more, in-nam-o - ra - ta. You're a sym-pho-

ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o - ra - ta, Say that you're my

sweet-heart, my love. love.

Handwritten chord notations above the staff include: B^b, Dm⁷, E^b, Cm⁷, F⁷, Cm⁷, F⁷, B^b, Edim, Cm⁷, F⁷, F⁺, B^b, Cm⁷, B^b, Dm⁷, E^b, Cm⁷, F⁷, Cm⁷, F⁷, B^b, Fm⁶, G⁷, Cm, Cm⁷, C7-5, B^b, Gm, Cm⁹, F⁹, B^b, Cm⁷, B^b, E^b, B^b.

SORRENTO

Cm *Fm6* *Cm*

Play - ing gen - tly o'er the wa - ter, Soft winds mur - mur low, "Re - mem - ber,"
Guar - da il ma - re co - m'è bel - lo, spi - ra tan - to sen - ti - men - to,

Ab holding back *Cm* *G7 rit.* *ten.* *C(ma)*

And, en - chant - ed, I lie dream - ing, Sigh - ing, long - ing, dear for you.
co - me il tuo soa - ve ac - cen - to che - me, des - to, fa so - guar.

C with fervor *Dm7* *G7* *C*

Scent of fra - grant or - ange blos - soms, Waft - ed up from shel - tered gar - dens;
Sen - ti co - me lie - ve sa - le dei giar - di - ni o - dor d'a - ran - ci;

C poco più mosso *Dm7* *G7 rall.* *C a tempo*

Their sweet per - fume, so nos - tal - gic, Sad - dens and dis - turbs my heart.
un pro - fu - mo non v'hae - gua - le per chi pal - pi - ta d'a - mor!

Dm7 *G7* *Ab*

For you said good - bye, we part - ed, Left me lone and bro - ken - heart - ed,
E tu di - ci - lo par - to ad - di - ol' Tàl - lon - ta - ni dal min co - re;

Ab7 holding back *Cm* *G7 dim.* *ten.* *C*

Torn and shat - tered is love's im - age, How much more can I en - dure!
ques - ta ter - ra dell' a - mo - re hai la for - za di la - sciar?

Dm7 *G7* *C*

Hark - en to my plea, Come back to me, my dar - ling,
Ma non mi fug - gir, non dar - mi più tor - men - to,

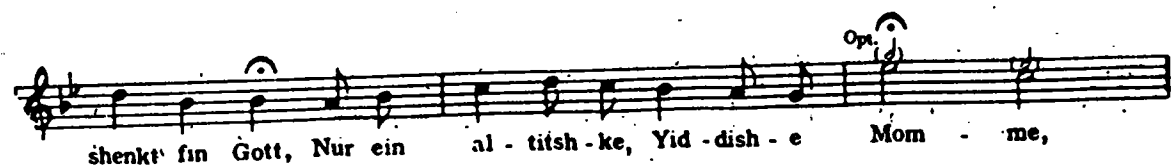
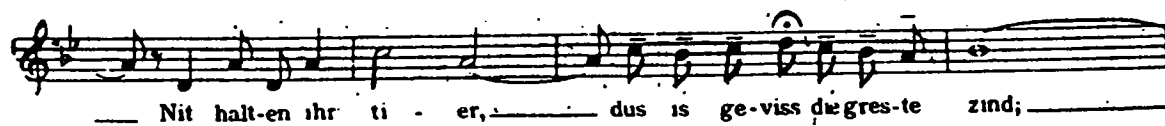
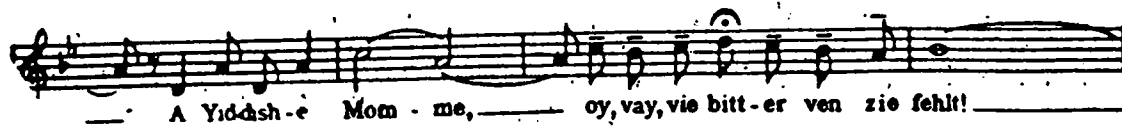
Fm *Cm* *G7* *Cm*

Back to Sor - ren - to, And love re - new!
Tor - na a Sur - rien - to, non far - mi mo - riv!

A Yiddishe Momme

291.

CHORUS



292.

Belz Mein Shtetele Belz

Arranged by
J. Estrella & F. Carbone

(My Home Town Belz)

Words by J. JACOBS
Music by ALEX. OLSHANETSKY

Moderato

Em Am Em Am

Belz mein shtet-e-le Belz Mein heim-e-le

Em Am Em Am Em Am

wu ich hob mein-e kind-er-e vohr-en far-bracht:

Em Am Em Am

Belz mein shtet-e-le Belz In or-im-en

Em Am Em Am D7

shtet-e-le mit al-le kin-der-lach dort ge-lacht Ol,

G D7 G C G D7 G

vn-den sha-bos fleg ich loi-fen dort Mit der t'chl-no gleich, Tzu

G D7 G C G Am B7

sitz-en un-ter dem green-em holm-e-le Lei-nen bei dem teich, Am

Em Am

Belz mein shtet-e-le Belz Mein heim-e-le

Em Am Em Am B7 Em

Wu ch'ob ge-hot die shoin-e cha-loi-men a sach.

Bei Mir Bistu Shein

293.

Arranged by
J. Estrella & F. Carbone

Moderato [°]Cm

Words by J. JACOBS
Music by SHOLOM SECUNDA

The musical score is written in C minor (three flats) and 4/4 time. It consists of ten staves of music. The lyrics are in Yiddish, with English translations provided below them. Chord symbols (G7, Cm, Fm, G) are placed above the notes. The tempo is marked 'Moderato'.

Bei mir bis-tu shein Bei mir hos-tu chein Bist
ei-ne bei mir oif der welt Bei
mir bis-tu git Bei mir hos-tu "it" Bei
mir bis-tu tele-rer fin gelt Fiel shei-ne
Meld-lach ho-ben shein ge-volt nem-en mich, Un-fin-zei
al-le ois ge-klib-en Hob ich ror dich Bei
mir bis-tu shein Bei mir hos-tu chein Bist
ei-ne bei mir oif der welt.

294.

Havah Nagilah

(Come, Let's Rejoice)

Arranged by
J. Estrella & F. Carbone

(Israeli Hora)

Popular version by
JACK KAMMEN

Hora Tempo (not too fast)

E
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,
 Am E Dm E
 3 Ha - vah, na - gi - lah, ve - nis - m' chah,
 E
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,
 Am E Dm E
 Ha - vah, na - gi - lah, ve - nis - m' chah.
 E Dm
 3 Ha - vah ne - ra - ne - nah, 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne -
 E Dm E
 ra - ne - nah ve - nis - m' chah, Ha - vah ne - ra - ne - nah,
 Dm E Dm
 3 Ha - vah ne - ra - ne - nah. 1 Ha - vah ne - ra - ne - nah 3 ve - nis - m'
 E Am Dm Am Dm
 chah. U - ru. U - ru a - chim.

Bei Mir Bistu Shein

293.

Arranged by
J. Estrella & F. Carbone

Moderato [♩]Cm

Words by J. JACOBS
Music by SHOLOM SECUNDA

Bel mir bis - tu shein Bel mir hos - tu chein Bist

ei - ne bel mir oif der velt Bel

mir bis - tu gitt Bel mir hos - tu "itt" Bel

mir bis - tu tele - rer fin gelt Fiel shel - ne

Meid - lach ho - ben shohn ge - volt nem - en mich, Un fin zei

al - le ois ge - klip - en Hob ich ror dich Bel

mir bis - tu shein Bel mir hos - tu chein Bist

ei - ne bel mir oif der velt.

294.

Havah Nagilah

(Come, Let's Rejoice)

Arranged by
J. Estella & F. Carbone

(Israeli Hora)

Popular version by
JACK KAMMEN

Hora Tempo (not too fast)

E
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,
 Am E Dm E
 3 Ha - vah, na - gi - lah, ve - nis - m' chah,
 E
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,
 Am E Dm E
 Ha - vah, na - gi - lah, ve - nis - m' chah.
 E Dm
 3 Ha - vah ne - ra - ne - nah, 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne -
 E Dm E
 3 ra - ne - nah ve - nis - m' chah, Ha - vah ne - ra - ne - nah,
 Dm E Dm
 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne - ra - ne - nah, 3 ve - nis - m'
 E Am Dm Am Dm
 3 chah. U - ru. U - ru a - chim.

Am

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

E

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

Am E Am

U - ru a - chim, U - ru a - chim b' - lev sa - me - ach.

E

Ha - vah na - gi - lah, Ha - vah na - gi - lah, Ha - vah

E Dm E

na - gi - lah ve - nis - m' chah, Ha - vah na - gi - lah,

Am E Dm E

Ha - vah na - gi - lah, Ha - vah na - gi - lah, ve - nis - m' chah.

Dus Pintele Yid

Arranged by
J. Estelle & F. Carbone

Moderato

Em

Words by LOUIS GILROD
Music by PERLMÜTTER AND WOHL

Em

Yid - e - le dahn Kroin is Dus Pin - te - le Yid Fiel ge - hht - en shoyn far Dem

Em G B7 Em

Pin - te - le Yid, Ge - ma - tert dei - ne gillod - er - lach Ge - peim - lgt dei - ne Briv - der - lach Ge -

296.

Musical score for the first system of 'Ich Vill Zich Shpielen'. It consists of three staves of music in G major. The first staff has a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'bud-en zich hot ye-der in dein blit.' The second staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Bil- lins ohn a tzul oif Dem'. The third staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Pin - te - le Yld, Doch muh-tig al - le muhl bleibt Dus Pin - te - le Yld, Der'. The fourth staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'klieg-itch-ker Yis-rul - i - kul Lacht fur dir a mul - i - kul, Un bleibt trel dem Pin - te - le Yld.'

Ich Vill Zich Shpielen

Arranged by
J. Estella & F. Carbone

Moderate tempo, not too fast

Words and Music by
ADOLF KING

Musical score for the second system of 'Ich Vill Zich Shpielen'. It consists of four staves of music in G major. The first staff has a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Ich vill zich shpiel-en'. The second staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'shpiel-en ver vill dus nit? Ich vill zich'. The third staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'shpiel-en shpiel-en shpiel-en'. The fourth staff has notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'shpiel-en shpiel-en shpiel-en'.

Hatikvoh

(Our Hope)

Arranged by
Estell & F. Carbone

NATIONAL ANTHEM OF THE STATE OF ISRAEL

Words and Music by
" L. N. IMBER

Slowly
Em

Kol — od ba — le — voy p' ni — moh

Ne fesh ye-hu — di ho — mi — yoh, U' fa — a se — miz — roch ko

di — moh, A — in le — zi — yon zo — fi — yoh.

Od lo ov — doh tik — voh se — nu Ha — tik voh
Lost is not our hope of you're Hope that lives two

ha — no — sho — noh Lo — shuv le — e — rez a vo — se — nu
thou-sand years and more a free na-tion in our own land

Lo — ir — bo — Do — vid cho — noh Lo — shuv le — e — rez a
Zi — on Jerusa — lem Hand and Hand A free na-tion

vo — se — nu lo — ir — bo — Do — vid cho — noh
in our own land Zi on Jerusa — lem Hand and Hand.

298.

8. WHITE TABLE POLKA
(Przy Białym Stoliczku)

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various chords and a melody line. The chords are labeled as follows:

- System 1: C, F, G7, C, G7
- System 2: G7, C, G7, C
- System 3: G, C, D7, G
- System 4: D7, G, D7
- System 5: D7, G, C, G7, C
- System 6: G7, G7, G7, C

The melody line is written in the treble staff, and the piano accompaniment is written in the bass staff. The score includes a repeat sign at the beginning of the first system and a double bar line at the end of the sixth system.

Krakowiak

299.

The musical score for "Krakowiak" (Op. 299) is presented in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff begins with a treble clef and a key signature change to B-flat major. Bass staff starts with a piano (*p*) dynamic and features chords labeled F_3 , Bb_1 , F_3 , Bb_1 , and F_3 .

System 2: Treble staff continues the melody. Bass staff features chords labeled Bb_1 , F_3 , Bb_1 , Eb_1 (with an accent *s*), and Bb_1 .

System 3: Treble staff continues the melody. Bass staff features chords labeled F_3 , Bb_1 , Eb_1 , Bb_1 , F_3 , and Bb_1 .

System 4: Treble staff continues the melody. Bass staff features chords labeled Bb_1 (with an accent *p*), F_3 , and Bb_1 .

System 5: Treble staff continues the melody. Bass staff features chords labeled Bb_1 , Eb_1 (with an accent *s*), Bb_1 , and F_3 .

System 6: Treble staff continues the melody. Bass staff features chords labeled Bb_1 , Eb_1 , Bb_1 , F_3 , and Bb_1 .

D.S. al.

300.

Beer Barrel Polka

(Roll Out The Barrel)

Based on the European
success "SKODA LASKY"

By LEW BROWN
VLADIMIR A. TIMM
and JAROMIR VEJVODA

Fast Fox Trot (like a polka)

The musical score is written for a single melodic line on a treble clef staff. It includes various musical notations such as notes, rests, and bar lines. Above the staff, there are several chord diagrams and chord symbols (e.g., C, G7, Cm, G, Dm7, G7, Bb7, Dm, G7, C, G7, E, G7, Cdim, G7, Cdim, G7, C). The lyrics are written below the staff, with some words underlined. The score is divided into several systems, each containing a line of music and its corresponding lyrics. The lyrics are: "There's a gar-den, what a gar-den, On-ly hap-py fa-ces bloom there And there's never an-y room there For a wor-ry or a gloom there Oh! there's music and there's dan-cing And a lot of sweet ro-man-cing When they play a pol-ka They all get in the swing: Ev-ry time they hear that oom-pa - pa - - - - - Ev-'ry (Then they) hear a rum-ble on the floor - - - - - Its' the bo-dy feels so tra-la-la - - - - - They want to throw their big sur-prise they're wait-ing for - - - - - And all the cou-ples cares a-way - - - - - They all go lah-de-ah-de-form a ring - - - - - For miles a-round you'll ay - - - - - They they hear them sing: - - - - -".

There's a gar-den, what a gar-den, On-ly hap-py fa-ces bloom there And there's never an-y

room there For a wor-ry or a gloom there Oh! there's music and there's dan-cing And a

lot of sweet ro-man-cing When they play a pol-ka They all get in the swing:

Ev-ry time they hear that oom-pa - pa - - - - - Ev-'ry
(Then they) hear a rum-ble on the floor - - - - - Its' the

bo-dy feels so tra-la-la - - - - - They want to throw their
big sur-prise they're wait-ing for - - - - - And all the cou-ples

cares a-way - - - - - They all go lah-de-ah-de-
form a ring - - - - - For miles a-round you'll

ay - - - - - They they hear them sing: - - - - -

(Guitar CHORUS)

Roll out the

bar - rel. We'll have a bar - rel of fun

Roll out the bar - rel

We've got the blues on the run

Zing! Boom! Ta - rar - rel

Ring out a

song of good cheer

Now's the time to

roll the bar - rel

For the gang's all

here. here.

Chords and Fingerings:

- F₆**: F, C, G, A, C, F
- F**: F, C, G, A, C, F
- Fdim**: F, C, G, A, C, F (diminished)
- F B^b**: F, C, G, A, C, F (B-flat)
- C⁷**: C, F, G, A, C, F
- F⁷**: F, C, G, A, C, F (7th)
- B^b**: B-flat, F, C, G, A, C
- Gm**: G, B-flat, D, F, A, C
- Gm⁷**: G, B-flat, D, F, A, C (7th)
- E⁷**: E, G, B, D, F, A
- Fdim**: F, C, G, A, C, F (diminished)
- F**: F, C, G, A, C, F
- G⁷**: G, B, D, F, A, C
- C⁷**: C, F, G, A, C, F
- Cdim**: C, F, G, A, C, F (diminished)

302.

2. HEY CAVALIER POLKA
(Hej, Hej Kawalerowie)

P. WOJNAROWSKI - M. LUBH

This musical score is for a piece titled "2. HEY CAVALIER POLKA" with the subtitle "(Hej, Hej Kawalerowie)". It is composed by P. WOJNAROWSKI and M. LUBH. The score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). The notation is arranged in six systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and bass lines. Chord symbols (Eb, Bb, F7) are placed above the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets (indicated by a '3' in a circle). The piece concludes with a final double bar line.

This page of musical notation, numbered 303, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various chords and melodic lines, often with triplets and slurs. The chords are labeled as follows:

- System 1: F7, Bb, F7, Bb, C7
- System 2: F, C7, Bb, C7, C7
- System 3: F, C7, F, C7
- System 4: F, Bb, F
- System 5: C7, F
- System 6: C7, F, C7, F

The notation includes various musical symbols such as slurs, triplets, and dynamic markings like *z* (for *zorg* or *zorg*).

304.

BABY DOLL

POLKA

Arr. by Slavco A. V. Hlad

Words and Music by
ED KOROSA

First system of musical notation. Treble and bass staves. Chords: F^M, C⁷, M. A "Solo" instruction is written below the bass staff.

Second system of musical notation. Treble and bass staves. Chords: F^M, C⁷.

Third system of musical notation. Treble and bass staves. Chords: B^b_M, C⁷, F^M.

Fourth system of musical notation. Treble and bass staves. Chords: C⁷, F^M, C⁷, F^M.

Fifth system of musical notation. Treble and bass staves. Lyrics: "You Don't are leave my Ba - by Doll, You Don't". Chords: B^b_M, F^b_M, B^b_M, F, M.

are my Ba - by Doll, You are my
leave me Ba - by Doll, Don't you leave me

Ba - by Doll, You're my dar - ling now.
 Ba - by Doll, You're my sweet-heart now.

YODEL

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature. It contains five measures of music, primarily using eighth and sixteenth notes. Above the first measure of the lower staff is a '7' indicating a seventh chord. Above the second measure is another '7'. Above the third measure are 'Bb' and 'M'. Above the fourth measure is 'M'. Above the fifth measure are 'M' and 'Eb'.

D. S. al Fine

Musical score for the 'D. S. al Fine' section. The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score consists of six measures. The first measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The second measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The third measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The fourth measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The fifth measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The sixth measure has a B-flat major triad in the treble and a B-flat major triad in the bass. The score ends with a double bar line and the word 'Fine'.

306.

Piano Accordion

By
**MITCHELL PARISH &
VÁCLAV BLAHA**
Arranged by Joe Troll

Waltz time

A musical score for the song "Water Time". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some phrases beamed together. The bass line is primarily composed of quarter notes. Chord symbols are placed below the staff: G, C Gdim, G, A7, and D7. A fermata is placed over the final measure of the melody.

VERSE

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp. The tempo is marked "Moderato". The score consists of two systems. The first system has four measures, and the second system has two measures. The lyrics are written below the voice staff. The piano part includes chords and arpeggiated figures. The score ends with a double bar line.

The Rose Tree

Moderato

G
 G
 D⁷ 07
 G

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure has a G major chord (G) written below the bass staff. The second measure has a G major chord (G) written below the bass staff. The third measure has a G major chord (G) written below the bass staff. The fourth measure has a G major chord (G) written below the bass staff. The fifth measure has a D7 chord (D7) written below the bass staff. The sixth measure has a G major chord (G) written below the bass staff. The seventh measure has a G major chord (G) written below the bass staff. The eighth measure has a G major chord (G) written below the bass staff. The ninth measure has a G major chord (G) written below the bass staff. The tenth measure has a G major chord (G) written below the bass staff. The eleventh measure has a G major chord (G) written below the bass staff. The twelfth measure has a G major chord (G) written below the bass staff. The piece ends with a double bar line.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G-clef position. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of eight measures. The first measure has a treble staff note of G4 and a bass staff note of G2. The second measure has a treble staff note of A4 and a bass staff note of G2. The third measure has a treble staff note of B4 and a bass staff note of G2. The fourth measure has a treble staff note of C5 and a bass staff note of G2. The fifth measure has a treble staff note of B4 and a bass staff note of G2. The sixth measure has a treble staff note of A4 and a bass staff note of G2. The seventh measure has a treble staff note of G4 and a bass staff note of G2. The eighth measure has a treble staff note of G4 and a bass staff note of G2. There are some handwritten annotations: "C" above the treble staff in the first measure, "G" above the treble staff in the fourth measure, "D7" above the treble staff in the fifth measure, and "G C G" above the treble staff in the seventh measure. The bass staff has some handwritten notes: "G" above the bass staff in the fourth measure, "G" above the bass staff in the fifth measure, and "G" above the bass staff in the seventh measure.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody consists of a series of eighth and sixteenth notes, with some phrases repeated. The piano accompaniment features chords and arpeggiated figures. Chord symbols are provided for the piano part: G6, G7, C, Am, Cm, and D7. The score ends with a double bar line and repeat dots.

Originally published as "Sukynka"

CHORUS

307.

Melody *mp-mf* *C*

F *C dim* *C* *G⁷* *G⁷* *G dim G⁷*

C *F* *F dim F* *F dim F*

C *G⁷* *C* *G⁷ G⁷* *C* *G⁷*

1. 2. To next strain Last time

f *C* *Fine* *f* *G* *D⁷* *D⁷*

G *C*

D⁷ *G* *D⁷* *D⁷ G* *D⁷* *G* *D⁷* *D. S. al. Fine*

308.

NO BEER IN HEAVEN

ACCORDION

Arranged by Steve Drwal

Words and Music by
WALTER E. JAGIELLO
(LIL' WALLY)

Intro.

The first system of the Intro musical notation for 'No Beer in Heaven'. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'G' chord is indicated below the first measure of the bass staff.

The second system of the Intro musical notation. It continues the melody and accompaniment from the first system. Chords 'D7', 'G', 'G', 'D7', and 'G' are indicated below the bass staff.

The third system of the Intro musical notation. It continues the melody and accompaniment. Chords 'C', 'G', 'D7', and 'G' are indicated below the bass staff.

The fourth system of the musical notation, which includes the start of the Verse and Chorus. The treble staff contains the lyrics: "heav - en there is no beer That's". The bass staff contains the lyrics: "la la la la la la". A double bar line separates the Intro from the Verse. Chords 'G', 'C', 'C', and 'G' are indicated below the bass staff.

The fifth system of the musical notation, continuing the Verse and Chorus. The treble staff contains the lyrics: "why we drink it here And when we're". The bass staff contains the lyrics: "la la la la la la". Chords 'D7' and 'G' are indicated below the bass staff.

309.

gone from here Our friends will be
la la la La la la

D7 G C G

This system contains the first four measures of the song. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The first measure has a D7 chord, the second a G chord, the third a C chord, and the fourth a G chord. The lyrics are 'gone from here Our friends will be' with 'la' repeated under each word.

drink - ing all the beer La
la la la la

D7 G G G

1 2

This system contains measures 5 through 8. Measures 5 and 6 have a D7 chord, while measures 7 and 8 have a G chord. The lyrics are 'drink - ing all the beer La' with 'la' repeated under each word. There are first and second endings marked above measures 7 and 8 respectively.

D7 G D7

This system contains measures 9 through 12. Measures 9 and 10 have a D7 chord, measure 11 has a G chord, and measure 12 has a D7 chord. The melody continues in the treble clef, and the bass line continues in the bass clef.

D7 G D7

This system contains measures 13 through 16. Measures 13 and 14 have a D7 chord, measure 15 has a G chord, and measure 16 has a D7 chord. The melody continues in the treble clef, and the bass line continues in the bass clef.

G D7 G G

This system contains measures 17 through 20. Measures 17 and 18 have a G chord, measure 19 has a D7 chord, and measure 20 has a G chord. The melody continues in the treble clef, and the bass line continues in the bass clef.

JOHNNIE'S KNOCKIN'

ACCORDION

(PUKA JASIU)

Words and Music by
WALTER E. JAGIELLO
(LI'L WALLY)

1. Pu - ka Ja - siu w o - kie - necz - ko, Pu - ka
2. Ot - wórz Mi - ła nie bądź ta - ka, Mam cos

Ja - siu w dzwi, Pu - ka Ja - siu
dla cie bie, Ot - wórz Mi - ła

w o - kie - necz - ko, Pu - ka Ja - siu w dzwi;
nie bądź ta - ka, Mam cos dla cie - bie;

Mo - ja mi - ła naj - mi - lej - sza,
Pię - kny slich - ny Piesz - czo - ne - czek,

pro - sze ot - wórz mi,
O - ze - ni - my sie,

Mo - ja mi - ła naj mi
Pie - kny slich - ny Piesz -

le - sza, pro - sze ot - wórz mi.
ne - czek, O - ze ni - my sie.

A7 D

3. John-nie's knock-in' on the win-dow, Knock-in' on the door,
4. O - pen, hon - ey, don't be like that, Got some-thing for you,

G D7 G

John-nie's knock-in' on the win-dow, Knock-in' on the
O - pen, hon - ey, don't be like that; Got some-thing for

G D7

door; you; Say please o - pen up my hon - ey,
Spar - kling ring with big white dia - mond,

G D7

Please o - pen once more; Say please o - pen up my
And my love for you; Spar - kling ring with big white

D7 G

hon - ey, dia - mond, Please o - pen once more.
And my love for you.

D7 G D7 G

Emilia - Polka

This musical score is for a piano accordion piece titled "Emilia - Polka". It is written in 2/4 time and features a key signature of one flat (Bb). The score is organized into six systems, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. Chord symbols are placed above the bass staff to indicate the harmonic structure. The piece begins with a forte (f) dynamic and a "B.S." (Basso Continuo) instruction. It includes several first and second endings, marked with "1" and "2" above the staff. The score concludes with a final cadence in the bass staff.

f B.S. *p* Bb

F7 *f* Bbdim. B.S. *p* Bb

F C7 F B.S.

2 *f* Eb Bb F7

Bb Eb Bb

1 2 F7 Bb F7 Bb B.S.

TRIO

3/3.

First system of musical notation. Treble and bass staves. Chords: p $E\flat$, B.S., $E\flat$. Dynamics: p , $B.S.$.

Second system of musical notation. Treble and bass staves. Chords: $B\flat 7$, B.S., $B\flat 7$, B.S. Dynamics: $B.S.$.

Third system of musical notation. Treble and bass staves. Chords: $B\flat 7$, $E\flat$, $B.S.$, $B\flat 7$. Dynamics: mf , $B.S.$. First and second endings are indicated by bracketed measures.

Fourth system of musical notation. Treble and bass staves. Chords: $E\flat$, $B\flat 7$, $E\flat$, p $B\flat$. Dynamics: f , p .

Fifth system of musical notation. Treble and bass staves. Chords: p $F 7$, $B\flat$. Dynamics: p .

Sixth system of musical notation. Treble and bass staves. Chords: $E\flat$, $B\flat$, $F 7$, $B\flat$, B.S. Dynamics: f , $B.S.$. The system concludes with a double bar line and a repeat sign.

D. S. Trio al

Tic-Tock Polka

3/4.

Brightly
Tacet

Master *mf*

Master

p TIC TIC TIC - TOCK Goes the clock on the wall, as we're

danc - ing the eve - ning a - way. TIC TIC TIC -

TOCK goes my heart with the clock, beat - ing time while the

mu - sic is gay. TIC TIC TIC - TOCK is the

rhy - thm it plays and I know it will make you feel

G7 2 1 3 1

blue. TIC TIC TIC- TOCK goes my heart with the

clock. Don't they know I am danc - ing with you.

3 1 4 2 3 2 1 2 C

CHORUS

C

f Why is it dear that ev'-ry time you are near, There is
We start to dance and in my heart there's a song, Ev'-ry

3 1 3 4 3 1

3 1 G7 4 2

so lit - tle time to hold you tight? All through the
step that we take is sheer de- light; I start to

2 1 3 1 4 2 3 1

week a mo - ment seems like a year, I can hard-ly wait un-
tell you what I've dreamed of so long And then right a - way it's

1 C 2 C G7 C

til you come in sight. *sffz* *sffz*
time to say good- night. *sffz*

M 7 M

316.

Grey Horse Polka

(Siwy Kon)

This musical score is for a piece titled "Grey Horse Polka" with the subtitle "(Siwy Kon)". It is numbered 316. The score is written for piano in 2/4 time, consisting of six systems of two staves each. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Chord symbols (C, G7, F, B.S., Cmi) are placed above or below the bass staff to indicate harmonic structure. The piece begins with a forte (*f*) dynamic and a "B.S." (Basso Continuo) instruction. It features several trills marked with a 'v' and a crescendo leading to a mezzo-forte (*mf*) section. The score concludes with a piano (*p*) dynamic and a change to the key of C minor, indicated by the "Cmi" chord symbols.

f B. S. C G7

G7 C

G7 C *mf* F C

G7 C F C G7 C B. S. *f* F

C G7 C F C G7

p Cmi G7 Cmi G7 Cmi G7



3/8.

Rain Rain Polka

The musical score for "Rain Rain Polka" is written in 3/8 time and consists of five systems of music. The key signature has two sharps (F# and C#). The score includes piano (p) and bass staves with various chords and dynamics.

System 1: The piano staff begins with a forte (*f*) dynamic and an A major chord. The bass staff features a "BASS SOLO" section marked with a piano (*p*) dynamic and a D major chord. The system concludes with a repeat sign.

System 2: The piano staff continues with an A7 chord and a D major chord. The bass staff maintains a steady eighth-note accompaniment.

System 3: The piano staff includes a forte (*f*) dynamic, an E minor (Em) chord, a D major chord, an A7 chord, and another D major chord. The bass staff continues its accompaniment.

System 4: The piano staff starts with a forte (*f*) dynamic and an A major chord, followed by an E7 chord and another A major chord. The bass staff continues its accompaniment.

System 5: The piano staff includes a B minor (Bm) chord, an A major chord, an E7 chord, and a final A major chord with an A7 chord. The system concludes with a "D. S. al" (Da Capo) instruction and a repeat sign.

TRIO

Piano score for Trio, measures 1-24. The score is written for piano (p) and includes various dynamics and articulations. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six systems, each with a treble and bass staff. The first system (measures 1-4) begins with a forte (f) dynamic and a 'B. S.' (Basso Continuo) instruction. The second system (measures 5-8) features a piano (p) dynamic and a 'D7' chord. The third system (measures 9-12) includes a 'D7' chord and a 'G' chord. The fourth system (measures 13-16) features a 'D7' chord and a 'G' chord. The fifth system (measures 17-20) includes a 'G B. S.' instruction and a 'G' chord. The sixth system (measures 21-24) includes a 'pp' (pianissimo) dynamic and a 'G' chord. The score concludes with a double bar line and a repeat sign.

Measures 1-4: *f* B. S. *p* D7 G

Measures 5-8: D7 G

Measures 9-12: D7 G D7

Measures 13-16: G B. S. G B. S.

Measures 17-20: *pp* G D7 G B. S. G

Measures 21-24: D7 B. S. D7 G G

320

No. 3218

HELENA POLKA

p *tr* *tr* *G7* *C* *G7* *C* *G7*

tr *C* *B.S.* *C* *G7* *C*

tr *G7* *C* *f* *G*

D7 *B.S.* *G* *D7* *G*

C *G7* *C* *G7* *tr* *tr*

TRIO

Piano score for Trio, measures 1-12. The music is in G major (one sharp) and 4/4 time. The score consists of six systems, each with a grand staff (treble and bass clef). Measure numbers 1 through 12 are indicated at the start of each system. Chord symbols are placed above the notes: B.S. (first measure), D7 (measures 2, 4, 6, 8, 10, 12), G (measures 3, 5, 7, 9, 11), and G B.S. (measures 10 and 11, first and second endings). Dynamics include *f* (first measure), *p* (measure 2), and *pp* (measure 10). The first ending (marked '1') spans measures 10 and 11, and the second ending (marked '2') spans measures 11 and 12.

HELENA POLKA

The musical score for "HELENA POLKA" is presented in five systems of piano accompaniment. The key signature changes from C major to G major in the third system. The score includes various musical notations such as chords (C, G7, D7, B.S.), dynamics (p, f), and trills (tr).

System 1: Treble clef, 2/4 time. Chords: C, G7, C, G7. Dynamics: *p*. Trills: *tr*.

System 2: Treble clef, 2/4 time. Chords: C, B.S., C, G7, C. Trills: *tr*.

System 3: Treble clef, 2/4 time. Chords: G7, C, G, f G. Trills: *tr*. Key signature change to G major.

System 4: Treble clef, 2/4 time. Chords: D7, B.S., G, D7, G. Key signature change to G major.

System 5: Treble clef, 2/4 time. Chords: C, G7, C, G7. Trills: *tr*.

321.

First system of piano accompaniment. The right hand features a melodic line with trills (tr) and a repeat sign. The left hand provides a bass line. Chords are labeled: C, B.S., C, G7, and C.

Second system of piano accompaniment. The right hand continues the melodic line with trills. The left hand continues the bass line. Chords are labeled: G7 and C.

Trio

Third system of piano accompaniment. The right hand has a melodic line with a repeat sign. The left hand has a bass line. Chords are labeled: *p* F and C7.

Fourth system of piano accompaniment. The right hand has a melodic line with a repeat sign. The left hand has a bass line. Chords are labeled: Fdim and C7.

Fifth system of piano accompaniment. The right hand has a melodic line with a repeat sign. The left hand has a bass line. Chords are labeled: F, B.S., F, and C. First and second endings are indicated by '1' and '2'.

Sixth system of piano accompaniment. The right hand has a melodic line with a repeat sign. The left hand has a bass line. Chords are labeled: G7, B.S., C, G7, and B.S.

No. 3226

Laughing Polka

322.

The musical score for 'Laughing Polka' is written in 2/4 time with a key signature of one flat (Bb). It consists of six systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as accents (>), trills (tr), and dynamic markings (f, mf, p). Chord symbols (F, Bb, F7, C7, B.S.) are placed above the bass staff to indicate the harmonic structure. The piece concludes with a double bar line and a repeat sign.

Chord progression across systems:

- System 1: *f* F Bb F *mf* F7 Bb F7
- System 2: Bb F7 Bb F C7
- System 3: F7 Bb F7 Bb F7 Bb
- System 4: F C7 F *f* F7 Bb F7 Bb
- System 5: F7 Bb F7 Bb *p* F7 Bb
- System 6: F7 Bb F7 Bb F7 Bb B.S.

TRIO

323

First system of musical notation (measures 1-2). The treble staff contains a melody with trills and slurs. The bass staff provides harmonic accompaniment. Dynamics include *f* and *p*. Chords $E\flat$ and $B\flat 7$ are indicated.

Second system of musical notation (measures 3-4). The treble staff continues the melody with trills. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *f*. Chords $E\flat$ and $B\flat 7$ are indicated.

Third system of musical notation (measures 5-6). The treble staff continues the melody. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *p* and *mf*. Chords $E\flat$, Fmi , $A\flat$, and $B\flat 7$ are indicated.

Fourth system of musical notation (measures 7-8). The treble staff continues the melody. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *f* and *p*. Chords $E\flat$ and $B\flat 7$ are indicated.

Fifth system of musical notation (measures 9-10). The treble staff continues the melody with trills. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *f*. Chords $B\flat 7$ and $E\flat$ are indicated.

Sixth system of musical notation (measures 11-12). The treble staff continues the melody. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *mf* and *f*. Chords $E\flat$, Fmi , $A\flat$, $B\flat 7$, and $E\flat$ are indicated.

No. 8282

324.

Barbara - Polka

PIANO ACCORDION

Arr. by Joseph P. Elsner

BARUŠKA

F. KOVAŘÍK

This musical score is for a piano accordion arrangement of the polka "Barbara - Polka" by F. Kovařík. The arrangement is by Joseph P. Elsner. The piece is in 2/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature. The score is written for a piano accordion, with a treble staff for the right hand and a bass staff for the left hand. The music is divided into five systems. The first system contains four measures, the second and third systems each contain four measures, and the fourth and fifth systems each contain four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. Chord symbols (A, D, A7, E7) are placed above the bass staff to indicate the harmonic structure. The piece concludes with a double bar line at the end of the fifth system.

Chord symbols: A, D, A7, E7, A, D, A7, D.

TRIO

325.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a bass line with chords. Chords are labeled: *f* D, G, D7, *p* G.

Second system of piano accompaniment. The right hand continues the melodic pattern. The left hand has chords labeled: D7, G.

Third system of piano accompaniment. The right hand has a more complex melodic texture. The left hand has chords labeled: *mf* Ami, G, D7, G.

Fourth system of piano accompaniment. The right hand has a melodic line with some rests. The left hand has chords labeled: Ami, G, D7, B. S., *f* G, *p* C, G.

Fifth system of piano accompaniment. The right hand has a melodic line. The left hand has chords labeled: D7, G, *f*, *p* C.

Sixth system of piano accompaniment. The right hand has a melodic line. The left hand has chords labeled: G, D7, G, D7, G, and a first ending bracket labeled 1, followed by a second ending bracket labeled 2 with a G chord.

326.

No. 8256

MARTHA

POLKA

PIANO ACCORDION

Arr. by Joseph P. Elonio

The musical score for "Martha Polka" is written for piano accordion in 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a "BASS SOLO" section. The second system features a mezzo-forte (*mf*) dynamic and includes a "B.S." (Bass Solo) section. The third system includes a piano (*p*) dynamic. The fourth system includes a "B.S." (Bass Solo) section. The fifth system, labeled "TRIO", begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The score includes various chord markings such as C7, F, and Bb, and dynamic markings like *p*, *mf*, and *B.S.* (Bass Solo).

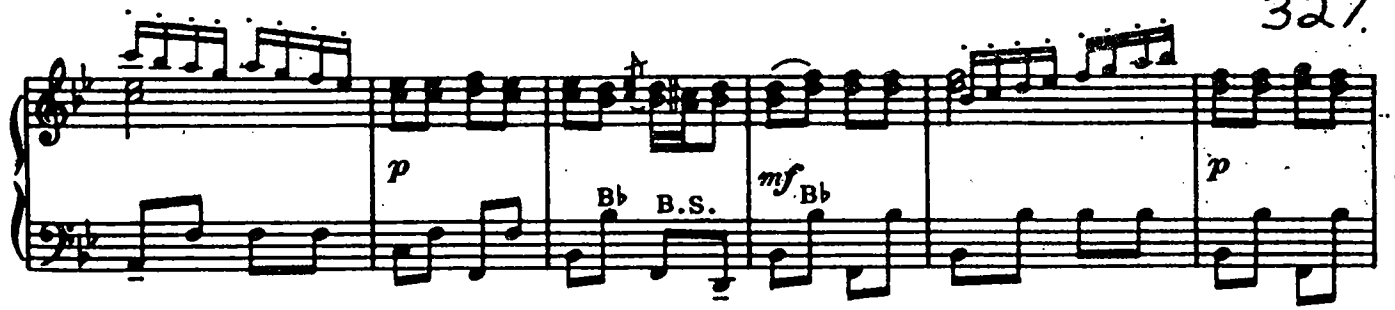
System 1: *p*, F, C7, BASS SOLO, F

System 2: C7, B.S., *mf*, F, C7, F, B.S., F

System 3: C7, F, *p*

System 4: C7, B.S., F, C7, B.S.

System 5 (TRIO): *mf*, Bb, *p*, F7, *mf*



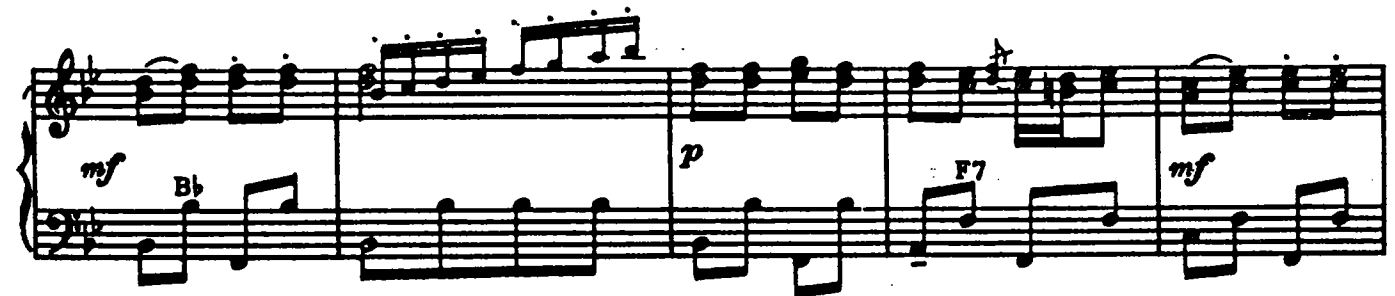
First system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*. Chords: B \flat , B.S., B \flat .



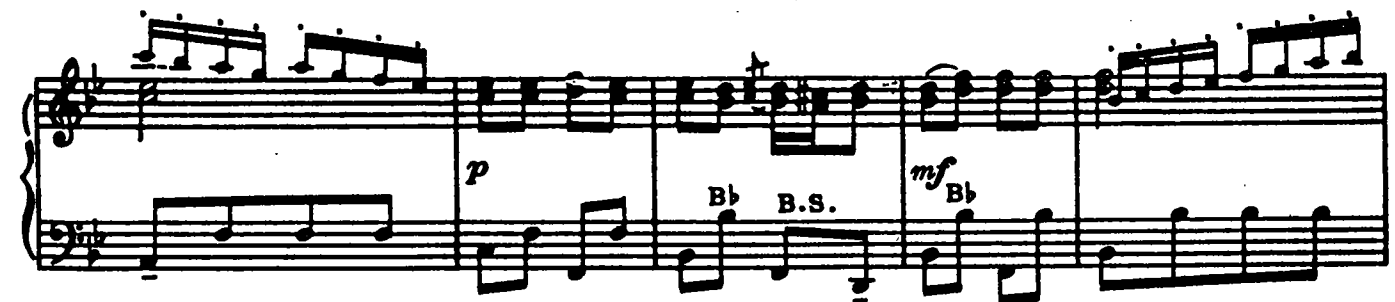
Second system of musical notation. Treble and bass staves. Dynamics: *mf*. Chords: F7, B \flat , F7, B.S.



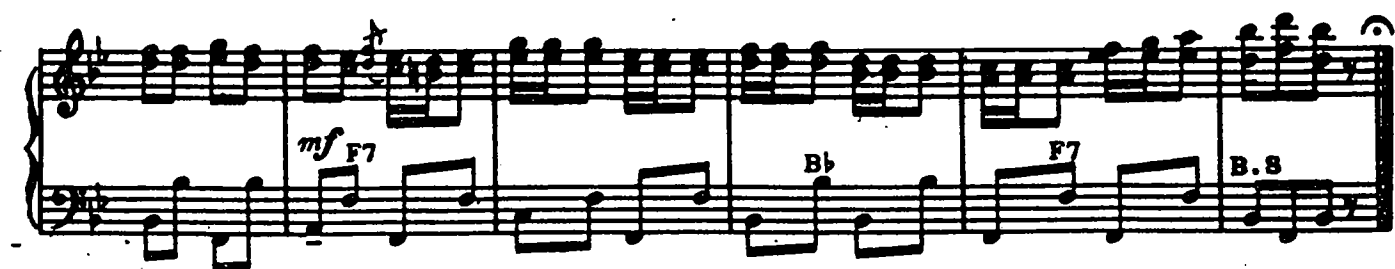
Third system of musical notation. Treble and bass staves. Dynamics: *f*. Chords: C7, F, C7, B.S., C7, F, C7, B.S.



Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*, *mf*. Chords: B \flat , F7.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*. Chords: B \flat , B.S., B \flat .



Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*. Chords: F7, B \flat , F7, B.S.

328.

No. 3249

Jenny Lind

Piano Accordion

Polka

Arr. by JOSEPH P. ELSNIO

The musical score for "Jenny Lind" is a polka for piano accordion, arranged by Joseph P. Elsnio. It is in the key of D major (one sharp) and 2/4 time. The score is written for a piano accordion, with a treble staff for the right hand and a bass staff for the left hand. The music is divided into six systems, each containing four measures. The first system begins with a forte (f) dynamic. The chords used throughout the piece are C, G7, and F. The melody is characterized by eighth and sixteenth notes, typical of a polka. The arrangement includes repeat signs at the end of the first and second systems, and the final system concludes with a double bar line.

TRIO

329.

First system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The music starts with a piano (*p*) dynamic. Chords F and C7 are indicated. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music continues with a key signature change to two flats (Bb, Eb) in the third measure, indicated by a flat sign over the staff.

Second system of piano music. Treble and bass staves. Treble staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music continues with a key signature change to one flat (Bb) in the third measure, indicated by a flat sign over the staff. Chords C7 and F are indicated. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music continues with a key signature change to two flats (Bb, Eb) in the third measure, indicated by a flat sign over the staff.

Third system of piano music. Treble and bass staves. Treble staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music starts with a forte (*f*) dynamic. Chords C, Dm, G7, and C are indicated. The bass staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music continues with a key signature change to one flat (Bb) in the third measure, indicated by a flat sign over the staff.

Fourth system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. Chords Dm, G7, and C are indicated. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music continues with a key signature change to two flats (Bb, Eb) in the third measure, indicated by a flat sign over the staff.

Fifth system of piano music. Treble and bass staves. Treble staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. Chords F and C7 are indicated. The bass staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music continues with a key signature change to one flat (Bb) in the third measure, indicated by a flat sign over the staff. The text "BASS SOLO" is written above the bass staff in the third measure.

Sixth system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. Chords F and C7 are indicated. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music continues with a key signature change to two flats (Bb, Eb) in the third measure, indicated by a flat sign over the staff. Chords F and C7 are indicated.

No. 8211

330.

Monopol Polka

Piano Accordion

Arr. by
JOSEPH P. ELSNIC

The musical score for "Monopol Polka" is written for Piano Accordion. It consists of six systems of two staves each. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and chords. Fingerings are indicated by numbers 1-5 above the notes. Chords are labeled with letters and flats: F, Bb, F7, C7, and F7. The score is arranged by Joseph P. Elsnic.

System 1: Treble staff has notes F4, Bb4, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes F3, Bb3, F4, Bb4, F4, Bb4, F4, Bb4. Chords: F, Bb, F7, F7, Bb, F7.

System 2: Treble staff has notes Bb4, F5, Bb5, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes Bb3, F4, Bb4, F4, Bb4, F4, Bb4, F4, Bb4. Chords: Bb, F7, Bb, F7, Bb, F7.

System 3: Treble staff has notes F4, Bb4, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes F3, Bb3, F4, Bb4, F4, Bb4, F4, Bb4. Chords: F, C7, F.

System 4: Treble staff has notes F4, Bb4, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes F3, Bb3, F4, Bb4, F4, Bb4, F4, Bb4. Chords: F, C7, F, F7.

System 5: Treble staff has notes F4, Bb4, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes F3, Bb3, F4, Bb4, F4, Bb4, F4, Bb4. Chords: F7, Bb, F7, Bb.

System 6: Treble staff has notes F4, Bb4, F5, Bb5, F5, Bb5, F5, Bb5. Bass staff has notes F3, Bb3, F4, Bb4, F4, Bb4, F4, Bb4. Chords: F7, Bb, F7, Bb.

TRIO

331.

First system of musical notation. Treble clef, common time signature 'C'. Bass line starts with a Bb chord. The melody in the treble has several measures with repeat signs and a key change to Bb major in the fourth measure.

Second system of musical notation. Bass line continues with a Bb7 chord in the first measure. The treble line has a B. S. (Basso Solo) marking in the fourth measure.

Third system of musical notation. Bass line continues with an Eb chord in the first measure. The treble line has a key change to Bb major in the fourth measure.

Fourth system of musical notation. Bass line has a Bb7 chord in the first measure, followed by Eb, Bb7, and Eb chords in the subsequent measures. The treble line has a key change to Bb major in the fourth measure.

Fifth system of musical notation. Bass line has an F7 chord in the first measure, followed by Bb, F7, and B. S. (Basso Solo) markings in the subsequent measures. The treble line has a key change to Bb major in the fourth measure.

Sixth system of musical notation. Bass line has an F7 chord in the first measure, followed by Bb, F7, and Bb chords in the subsequent measures. The treble line has a key change to Bb major in the fourth measure. The system ends with a double bar line and a key signature change to Bb major.

332.

No. 3210

Unita Polka

PIANO ACCORDION

Arr. by
JOSEPH P. ELSNIO

The musical score is written for piano accordion in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Chord symbols (D, A7, E7, A) are placed above the bass staff to indicate the harmonic structure. The score begins with a piano (*p*) dynamic and includes a section marked with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

Chord symbols: D, A7, E7, A.

TRIO

Piano score for Trio, measures 1-12. The music is in 2/4 time, key of D major (indicated by two sharps). The score is written for piano (p) and features various chords and melodic lines.

Measures 1-4: *p* (piano). Chords: G, D7. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

Measures 5-8: Chords: G, D7. The right hand continues the melodic line, and the left hand plays a bass line with eighth notes.

Measures 9-12: Chords: D7, G. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Measures 11 and 12 are marked with first and second endings.

Measures 13-16: *f* (forte). Chords: C, G, D7. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Measures 15 and 16 are marked with first and second endings.

Measures 17-20: Chords: G, D7. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Measures 19 and 20 are marked with first and second endings.

Measures 21-24: Chords: D7, G. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Measures 23 and 24 are marked with first and second endings.

334.

No. 3216

Clarinet Polka

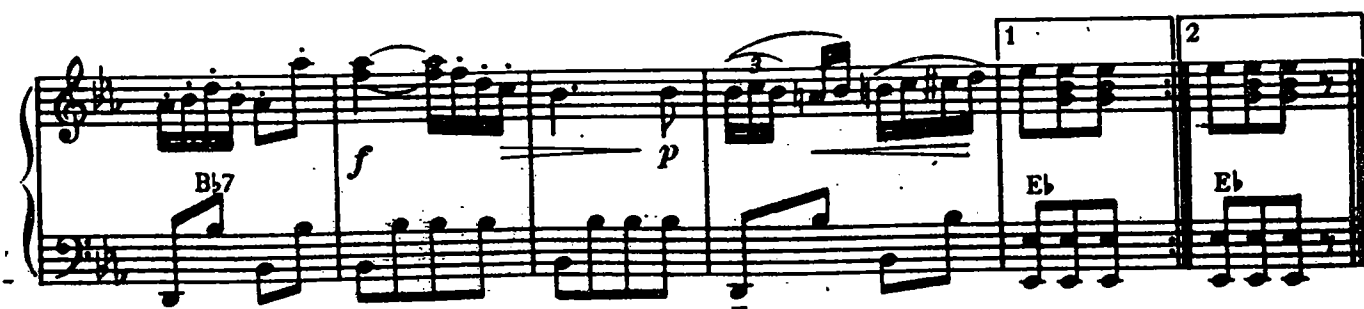
PIANO ACCORDION

Arr. by JOSEPH P. ELSNIG

This musical score is for a piano accordion arrangement of a polka. It is written in 2/4 time and features a key signature of one flat (Bb). The score is organized into six systems, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Chord symbols (Bb, F7, C7, F) are placed below the bass staff to indicate the harmonic structure. Dynamic markings include *f* (forte) and *p* (piano). The score includes several triplet markings (indicated by a '3' over a group of notes) and repeat sections with first and second endings. The piece concludes with a final double bar line.



TRIO



336

Springtime-Polka

PIANO ACCORDION

NA-JARE

Arr. by JOSEPH P. ELSNIO

336 Springtime-Polka

PIANO ACCORDION NA-JARE Arr. by JOSEPH P. ELSNIO

First system: Treble staff has a key signature change to one flat and a 2/4 time signature. Bass staff has a key signature change to one flat and a 2/4 time signature. Chord symbols: B.S., C7, F.

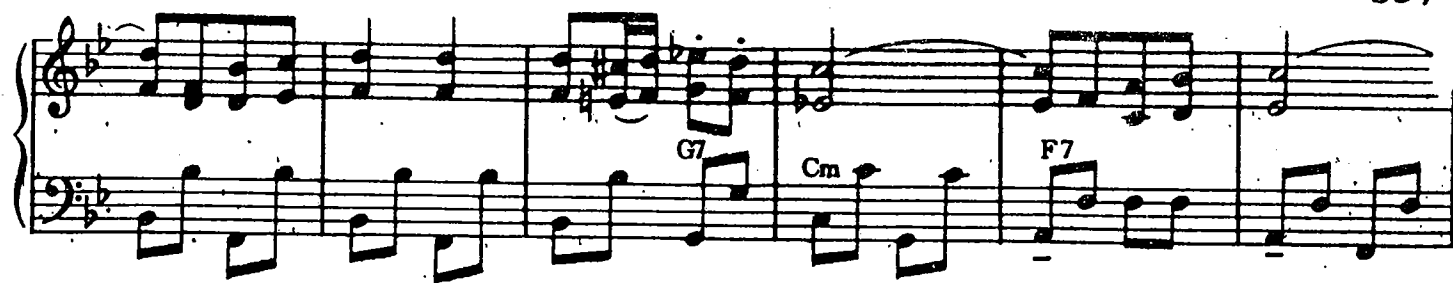
Second system: Chord symbols: C7, F, B.S.

Third system: Chord symbols: C7, F, C7.

Fourth system: Chord symbols: F, C7, F, C, G7.

Fifth system: Chord symbols: C, G7, C, C. D.S. al fine.

SIXTH SYSTEM: TRIO. Chord symbols: F7, Bb.



TINKER POLKA

338

p *G* *D7*

BASS SOLO *G*

D7 *mf* *G*

ff *B.S.* *mf* *G* *D7*

G *B.S.* *ff* *G*

D7 *G* *D7* *G*

Musical score for "The Girl on the Train" by Rachel Watson. The score is written for piano and bass. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. The first system includes a piano (p) dynamic and a bass line. The second system includes a piano (p) dynamic and a bass line. The third system includes a piano (p) dynamic and a bass line. The fourth system includes a piano (p) dynamic and a bass line. The fifth system includes a piano (p) dynamic and a bass line. The sixth system includes a piano (p) dynamic and a bass line. The score concludes with the instruction "D. S. Trio al C."

South Rampart Street Parade

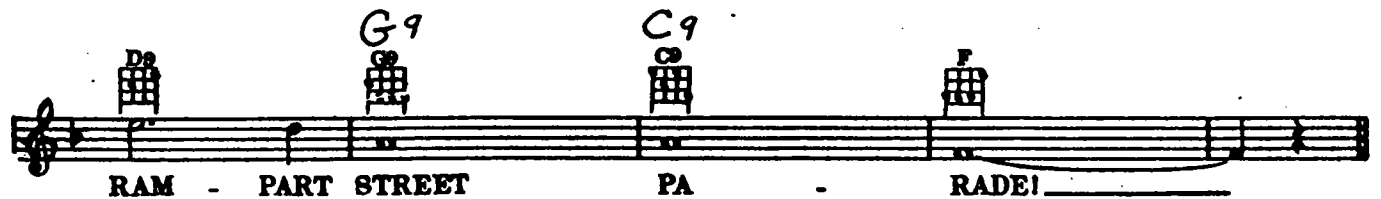
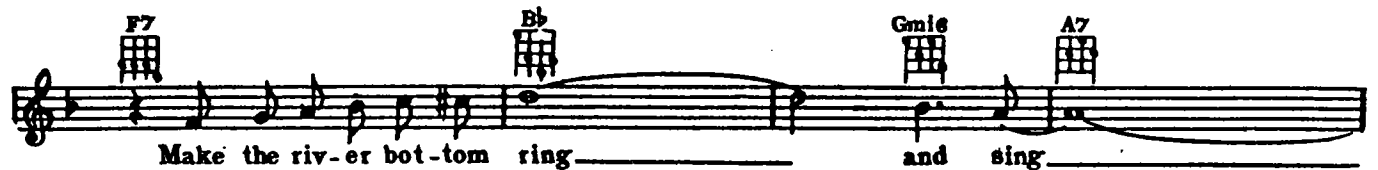
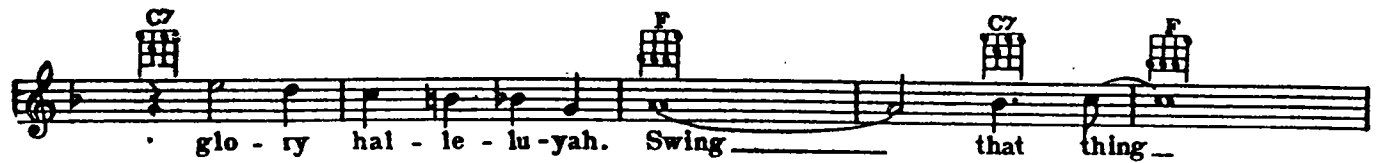
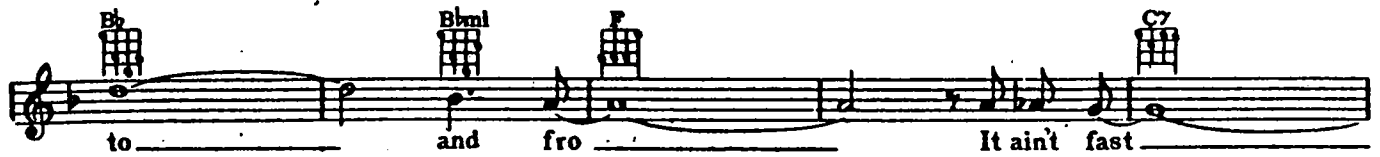
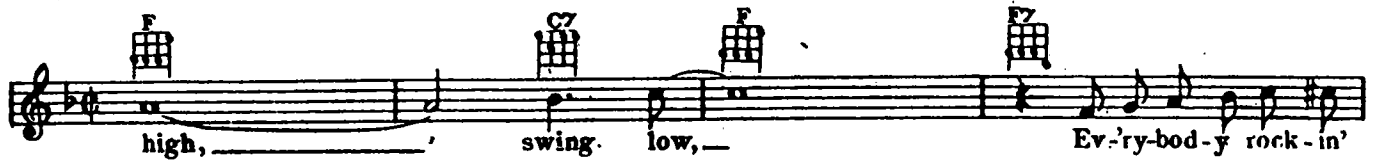
Words by
STEVE ALLEN

Music by
RAY BAUDUC and
BOB HAGGART

Moderately slow (with a bounce)

Do you hear the beat, a way down the street? Do
you hear the neat lit-tle rhythm of the hap-py danc-in' feet? Well now,
look there! The peo-ple are run-nin' and right now, they're gon-na have a lot of fun.
Make way, 'cause ev'-ry-bod-y's com-in' and you'll see a big pa-rade.
Hey boy, you're real-ly gon-na cel-e-brate, Hear that! Lis-ten to the clar-i-net,
Your feet are real-ly gon-na pal-pi-tate when you are march-in' a-round.
'March-in' a-round, won-der-ful sound, I hear the
rat-tle-de-tat I love to hear the way the drum-mer does that Oh, what a
rio-ri-ous day, Out o' my way!

Chords: C, Ab7, Dmi7, G7, C, G7, C, F, Ab7, G7, C, C, Ab7, F, Ab7, G7, C, C, Am7, C, G7, C, A7, D7, G7, C, Am7, C.



un-ty - in' it, they're jiv - in' it, re-viv - in' it, I

whirl, To night's a jam - bor - ee,

tell you. They're strut-t rug-cut - tin' it, they're shak - in' it,

mis - ter, And if you come a - long you'll join in the

and break-in' it, Dad! Not bad! I'm glad! You dig! Hey, boy that

song, Hey Dad! Not bad! I'm glad! You dig! Hey, boy that

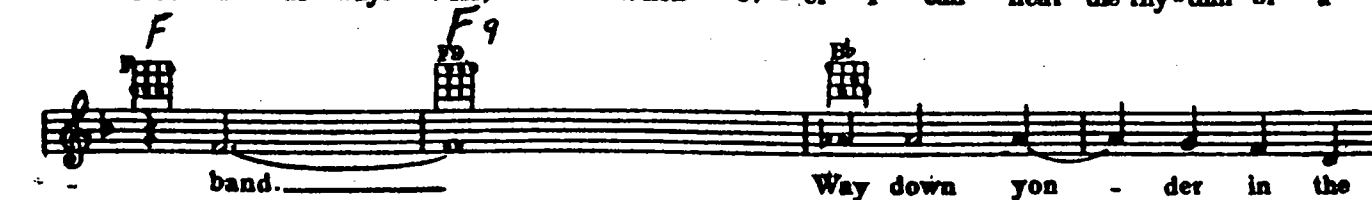
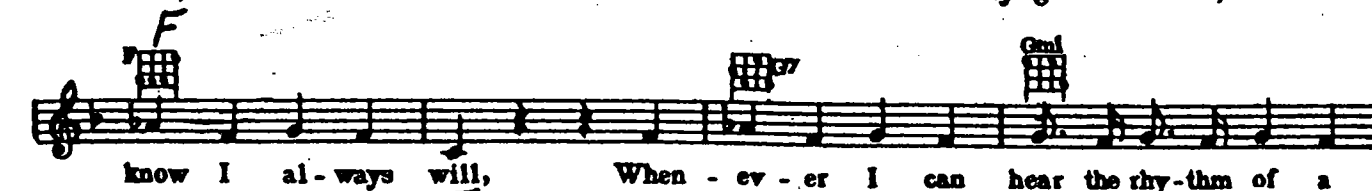
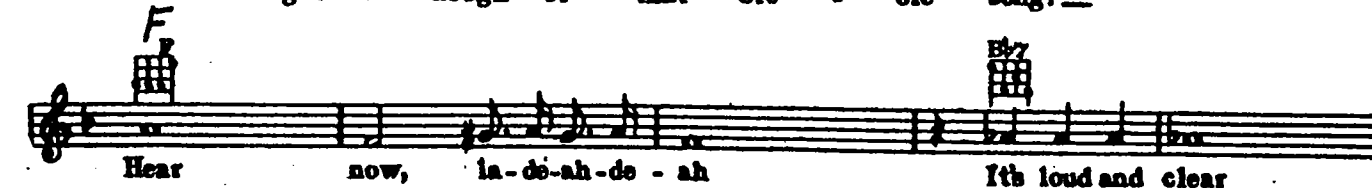
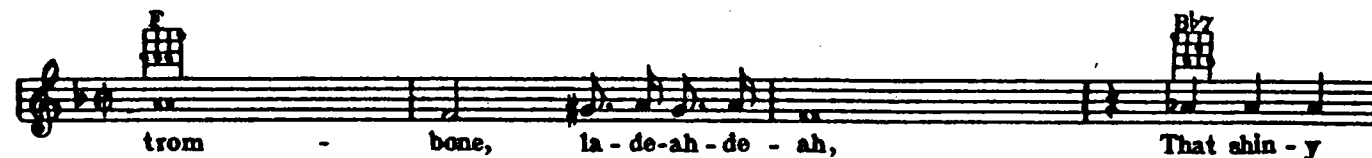
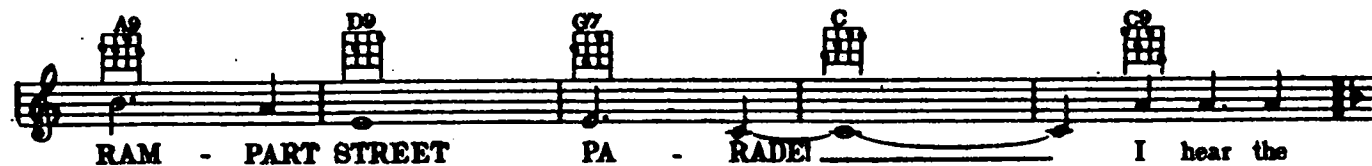
band is grand, Ev-ry-bod-y in the

lands on hand They de - mand

that brand of dan - dy

han - dy dix - ie - land. The way they play -

makes a bod-y want to stay all day -



344.

cane - break, — You can hear — the mu - sic

they make, — Ring - in' out — un - til the

day - break, — Lou - i - si - a - na band, Got - ta get a hand

The SOUTH RAM - PART STREET PA -

RADE.

THE JAZZ ME BLUES

Words and Music by
TOM DELANEY

Down in Lou - is - an - a in that
Ev - 'ry - bod - y now a - days

sun - ny cline, They play a class of mu - sic that is su - per fine, And it
does that dance You'd bet - ter learn to do it while you've got the chance, its

makes no dif - fer - ence if it's rain or shine, You can hear that jazz band mu - sic play - ing
pleas - ing syn - col pa - tion has come to stay, Now all you've got to do is just to

F7 Bb13 Eb Bb7 Eb

all the time— It sounds so pe-cu-liar cause the mu-sic's queer.
swing a-way— So when you hear that band a-play-ing at the ball.

Eb F7 Bb7 Eb

Now its sweet vi-bra-tion seems to fill the air. Then to you the whole world seems to
Grab your gal and do your stuff a-round the hall. With noth-ing on your mind but mu-sic's

Eb Eb F7 Bb13 Eb

be in rhyme— You want noth-ing else but jazz-band mu-sic all the time—
tune-ful sound On-ly wait-ing for the time so you can show her 'round—

Bb7 Gc Bb7 Bbm7 F7 Bb G7

Ev-'ry one—that's nigh-nev'-er seems to sigh, Hear them loud-ly cry: Oh!
Take your time— and sway Throw your-self a-way, Let me hear you say: Oh!

Chorus c7 F7

Jazz men— Don't stop that mu-sic it's Jazz men (Jazz-man) You

(2nd Chorus) Bb7 like my dan-cin' (2nd Chorus) Eb I don't hear a hot note

know I want to hear it both— day and night, And if you don't blow it hot then I

F7 Bb7 C7

Don't feel right Now if it's rag - time please sir will you play it in

F7 Eb G

jazz - time (Jazz - time) Don't want it fast Don't want it slow

F7 C7 (2nd Chorus) old time

Take your time don't rush, it play it sweet and low I've got those dog-gone real-gone

Bb7 Eb Eb7 Eb° Abbm1 1 Eb Gb° Bb7 G7 2 Eb Eb° Eb

jazz-band 'jazz - me' blues. Oh!

Milenberg Joys

Words by
WALTER MELROSE

Music by
LEON ROPPOLO, PAUL MARES
JELLY ROLL MORTON

VAMP

Now, there's a tune a brand new tune

'rig-i-nat-ed down in Dix-ie - land E - li - za Green the shim-mie queen

says that it is just grand And ev'-ry night with all her might

she does a dance that's hard to beat The way she syn-co-pates dont

leave noth-ing out you should hear this ba - by shout

CHORUS

Rock my soul with the Mil - en - berg Joys

The musical score is written on a single staff in treble clef with a key signature of two flats (Bb and Eb). It includes a 'VAMP' section at the beginning. Chords are indicated by letters (Bb, F7, Eb, Dbo) and guitar chord diagrams. The lyrics are written below the staff, with some words hyphenated across lines. The score ends with a 'CHORUS' section.

347. Bb

(spoken) stomp it! Rock my soul with the Mil - en - berg

F7 Gb7 F7 F7 F7

Joys Play em dad-dy don't re-fuse

Bb° F7 Bb° F7

Sep-a-rate me from the wea - ry blues Hey! Hey! Hey!

Bb

Sweet boy syn-co-pate your ma-ma all night long with that Dix-ie-land

B° F7 Bb7

strain — (spoken) turn it on Play it down then do it a -

Eb Eb7 Gb7

gain. — (spoken) won't be long now Ev-ry time I hear that tune

Bb Bb7 G7 G° F7

good luck says I'll be with you soon That's just why I've got the Mil-en-berg

Bb Bb

Joys Joys

THAT'S A PLENTY

Lyric by
RAY GILBERT

Music by
LEW POLLACK

CHORUS

Dm Dixieland

THAT'S A PLEN-TY'S got - ta beat - in it, the rhy-thyms got a lot of heat - in it,

A7 Gm6 A7 A7 Gm6 A7 Dm A7

Bet-cha five - ten to five, - it's gon-na get-cha do-in' what it's do-in' to me - The

Dm

Dix-ie-land comes ooz - in' out of it, The Dix - ie - land - ers sure are proud of it, They

A7 Gm6 A7 Gm6 A7 Bb7 A7 Dm

call it jazz, - what it has, - THAT'S A PLEN- TY for me. - R

C7 F

takes you down to New Or-leans, down Bas-in' Street with all the queens, -

C7 F Cm D7

You dont have to have the me-ns, - A lit-tle bit of rhy-thm and you're

G7 C7

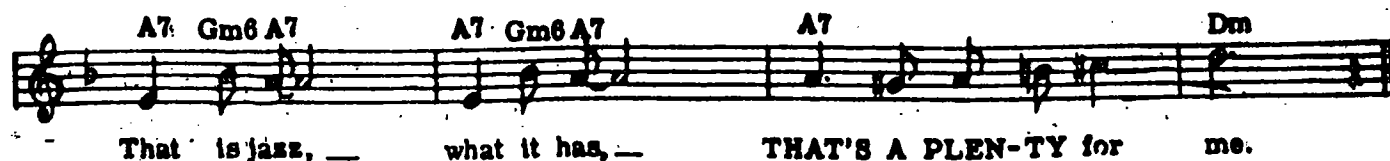
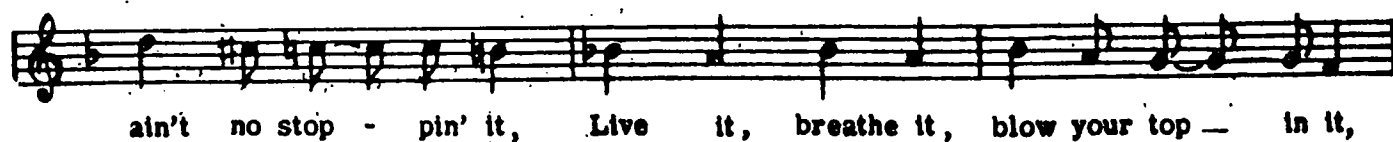
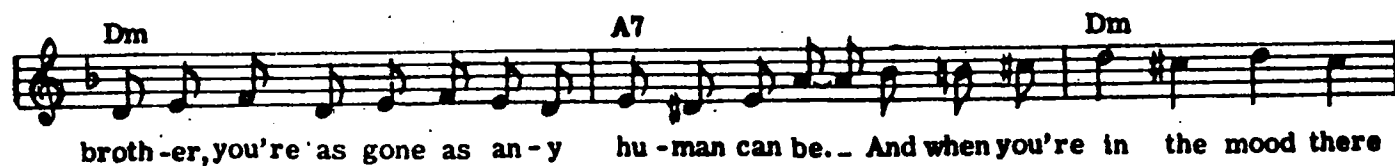
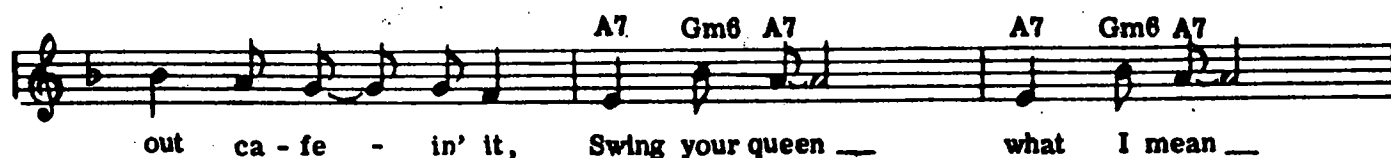
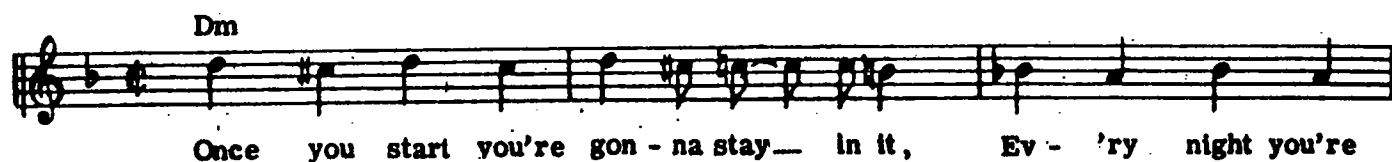
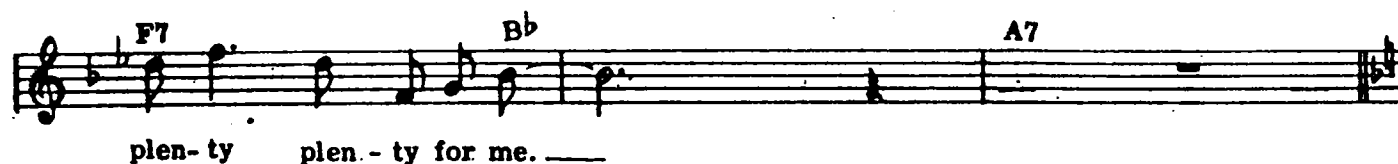
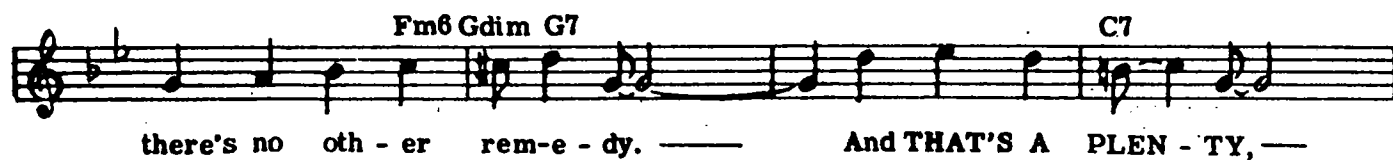
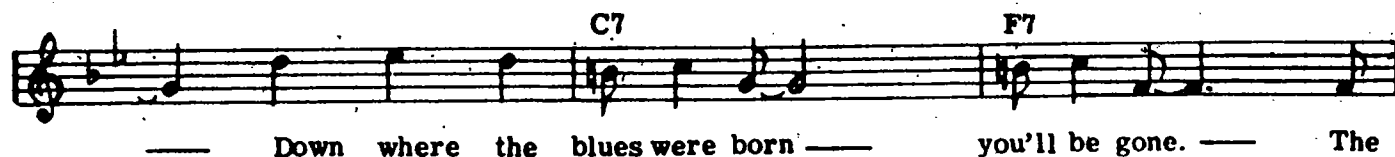
go - in' right with - 'em. Shut my big brown roll-ing eyes, - if

F F dim

you don't rock - et to the skies, - Hey boy! -

F D7 G7 G7(b9) C7 F F7

Say boy! - THAT'S A PLEN- TY for me. - You're



DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Lyric by
EDDIE DE LANGE

From the United Artists Picture "New Orleans"

Music by
LOUIS ALTER

Verse (*ad lib.*)

C7

I nev - er had this kind - it feel - in' —

F7 G7 G+ G7 Cm Fm

With drag - gin' heart and brain a - reel - in' — What's the mat - ter.

Cm D♭9 Cm A♭9 Fm⁶ Fm8 G7

here's the mat - ter, — Here's the thing that's real - ly wrong with me:

Chorus (*Slowly*)

C G+ C Am

Do you know what it means to miss NEW OR - LEANS And

Em Am D9 F F^{dim} F^{dim}

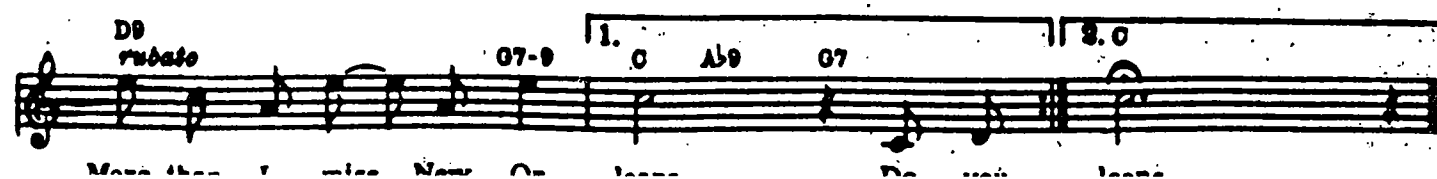
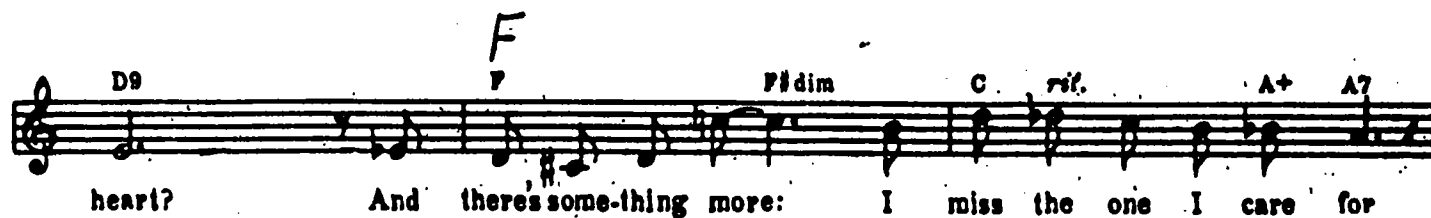
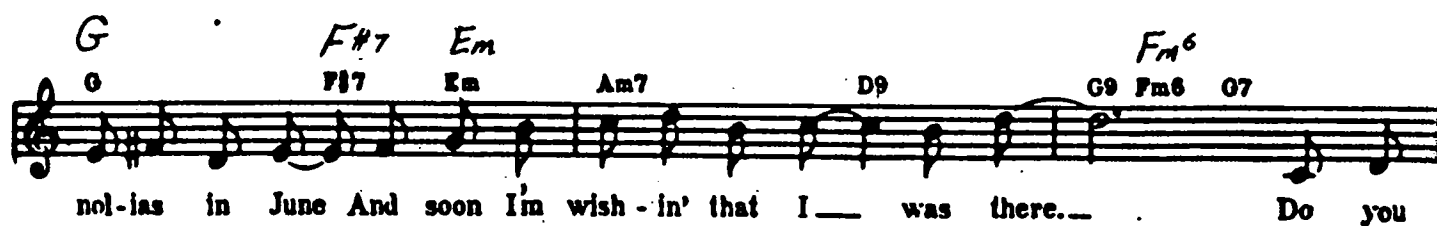
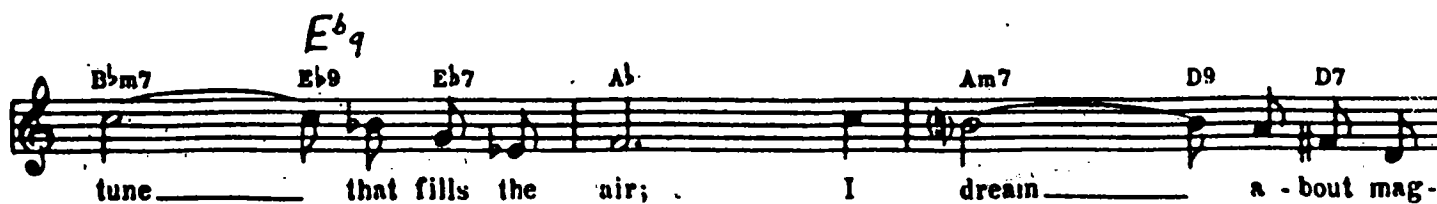
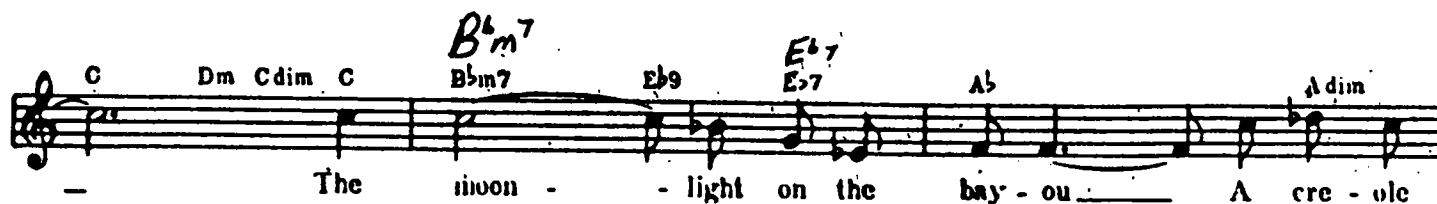
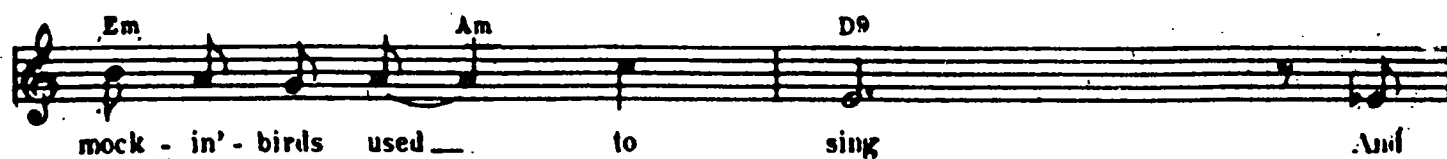
miss it each night and day? I know I'm not wrong, the

C A+ A7 Dm A♭7

feel - ins' get - tin' strong - er. The long - er I stay — a - way.

G7 C G+ C Am

Miss the moss - cov - ered vines, the tall sug - ar pines Where



NEW ORLEANS

Words and Music by
HOAGY CARMICHAEL



I've a home in the Sun-ny South-land, Not so far from the Sip-pli shore. It's a -



way down there by the Del-ta Where you'll find Old Dix-le's door. — If your



heart's made to love the South-land And mag - no - li - a trees, ga - lore, Hang you -



hat up man, in New Or leans And — you'll nev - er wish — for more.



CHORUS

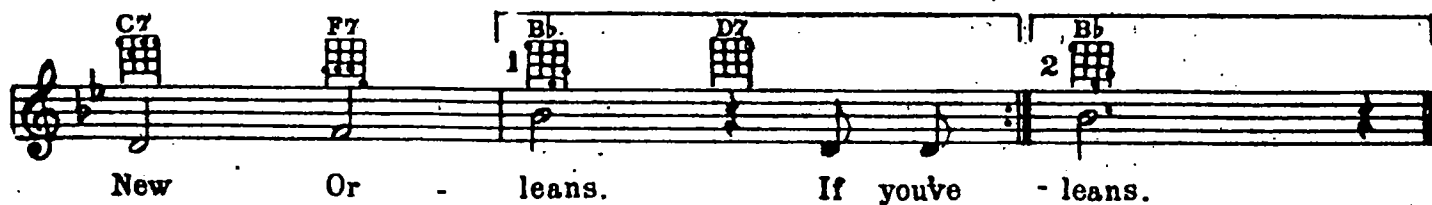
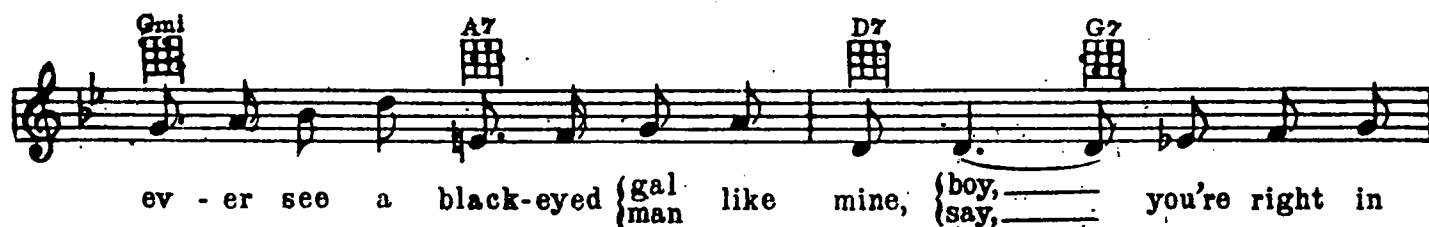
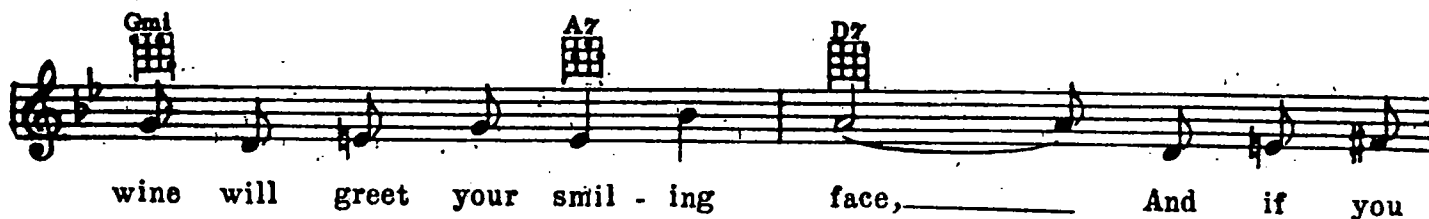
If you've nev - er seen a quaint old southern cit-y — Just think of New Or -



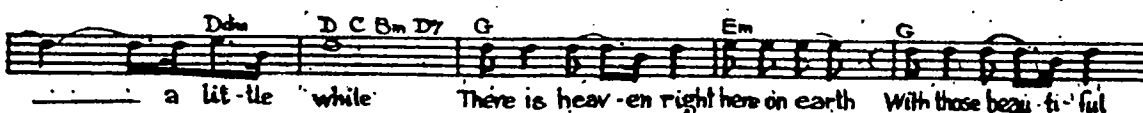
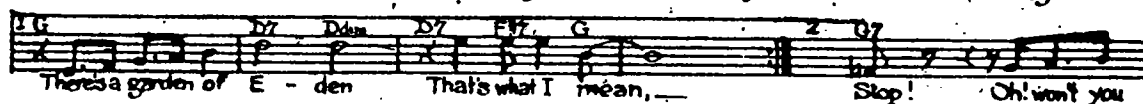
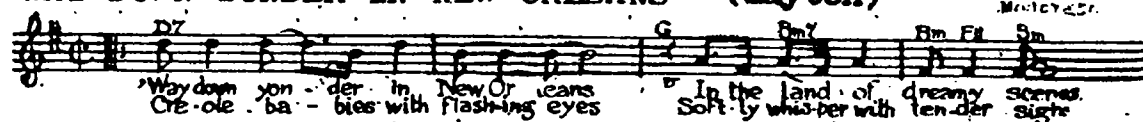
leans. If you've nev - er seen that town, boy, it's a



pl - y — There's nothing like New Or leans. — It will re -



WAY DOWN YONDER IN NEW ORLEANS (Layton)



354.

ALEXANDER'S RAGTIME BAND

Moderato

By IRVING BERLIN

CHORUS

Come on and hear, ——— Come on and hear ——— AL - EX -
 AN - DER'S RAG - TIME BAND, ——— Come on and hear, ——— Come on and
 hear, ——— It's the best band in the land, They can play a bu - gle call like you
 nev - er heard be - fore, So nat - ur - al that you want to go to war; That's just the
 best - est band what am, hon - ey lamb, Come on a - long, ——— Come on a -
 long, ——— Let me take you by the hand, ——— Up to the
 man, ——— Up to the man ——— who's the lead - er of the
 band, ——— And if you care to hear the Swa - nee Riv - er played in
 rag - time, ——— Come on and hear, ——— Come on and hear ——— AL - EX -
 AN - DER'S RAG - TIME BAND. ——— Come on and BAND. ———

F
 C7 F Bb
 F
 C Cdim.
 G7 C C7 F
 C7 F
 Bb F7 Bb
 Fdim. F Fdim.
 C7 F Cdim. C7 F
 1. 2.

Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Wont'-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat _ to the lan' of dreams, _ Steam down the riv-er down to New Or-leans; The band's there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, _ This is Ba-sin Street: _

Chorus

Ba-sin Street, _ is the street, _ Where the e - lite, _ Always meet, in New Or leans _ Lan' of dreams, _ You'll nev-er know how nice it seems or just how much it real - ly means, Glad to be, _ Yes, sir - ee, _ where wel-comes free, _ Dear to me, _ Where I can lose, _ My BA-SIN STREET BLUES

WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints _ go march-ing in, _ Oh, When the Saints go march-ing in, _

1. Lord, I want to be in that num-ber, _
 2. I will meet them all up in heav-en, _
 3. We will be in line for that judg-ment, _

1. - 2. 113.

When the Saints go march-ing in, _ Oh, When the in, _

356.

Bugle Call Rag

Musical score for Bugle Call Rag, featuring five staves of music with various chords and a final 'FINE' marking.

Chords: Bb, Eb, Eb7, Bb, Bb, C#o, C7, F7, Bb, Eb, Bb, Eb7, Eb, Eb7, Bb, G7, C7, F7, F, Bb, F7, Bb.

ENDING: FINE

Bye Bye Blues

Musical score for Bye Bye Blues, featuring five staves of music with lyrics and various chords.

Chords: C, Ab7, C, Gm, A7, D7, G7, C, Cdim, G7, G+, C, Ab7, C, Gm, A7, D7, G7, C, Ab7, C.

Lyrics: BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin- ing, No more pin- ing, Just we two Smil - ing thru Don't sigh, Don't cry, BYE BYE BLUES.

Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat to the lan' of dreams, Steam down the riv-er down to New Or-leans; The

band's there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, This is Ba-sin Street:—

Chorus

Ba-sin Street, is the street, Where the e - life, —

Always meet, in New Or-leans — Lan' of dreams, You'll nev-er know how nice it seems or

just how much it real - ly means, Glad to be, — Yes, sir - ee, — where

wel-comes free, — Dear to me, — Where I can lose, — My BA-SIN STREET BLUES

WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints go march-ing in, Oh, When the Saints go

march-ing in, —

1. Lord, I want to be in that num-ber, —
 2. I will meet them all up in heav-en, —
 3. We will be in line for that judg-ment, —

1. - 2. 1. - 2.

When the Saints go march-ing in, Oh, When the in.

Chinese Blues

357.

Slow and dreamily

By Oscar Gardner & Fred D. Moor

G Em Bm G Em Bm *both times* G°

Sung Fong Lou, Sung Fong Lou, Lis-ten to those Chi-na blues,

Hon-ey gal I'm cry-ing to you, Won't you op-en that door and let me Chi-na in —

man, — Cries ba-by won't you let me in, — Chi-na man, — Feels his hab-it com-ing

Bm Bm E7 E7 A7

on a- gain, She cries to him, — What's the mat-ter with you, —

A7 G B7 Em G7 A7 D7 G

— I got those Ip- shing Hong Kong Ock-a-way Chin-ese Blues. —

The Hobo's Prayer

By Boyd Senter & Walter Hirsch

Eb7 Eb7 Eb7 Eb7

I'm just a wan-der-er wan-der-er I'm just a wan-der-er wan-der-er

Eb7 Eb9 Eb7 Ab

Ain't got no place to lay my wear - y head, that's what I said; Home

B7 Eb Bb7 Cm Bb7

an - y- where, here an' there, Roam most ev'-ry -where, on the square, Broke but

F7 Bb7 Bb7 Eb

I don't care, not a care, Ain't got no fare, rail-road fare, Rags is

Ab7 Eb Eb° C° Bb7 Eb Bb7 Eb Eb+5 Eb

all I wear, I de- clare, That's the Ho - bo's Pray'r. Pray'r. —

Copenhagen

Words by
WALTER MELROSEMusic by
CHARLIE DAVIS

Way down
in old New Or - Leans You will find
should-er shak - in' queens And when they roll their eyes
You wake up in par - a - dise
And when that old lead - er man I said when
that old lead - er man Picks up his sax - o - phone
All the should-er shak-ers moan

CHORUS.
Pro - fess-er man won't you play Cop-en-hag-en 'cause
Pro - fess-er man, won't you play Cop-en-hag-en 'cause
that's one tune sure has got me runnin' wild
that's the tune drives my dancin' shoes in - sane
No - bod-y knows how that tune burns up my clothes So
Be good to me jazz me with that mel-o - dy So
Hey Hey Hey Syn-co-pate it all night long.
Hey Hey Hey Syn-co-pate it all night long.
Doo da da doo dum

Step-pin dad-dy mam-mas' feelin good

Doo da da doo

Syn-co-pate me like a dad-dy should should

Down And Out Blues

By Arthur Sizemore & W. Earthman Farrell

I've got the Down and out Blues Dog-gone-dest Blues Sure have got the best of me, late-ly, there ain't no doc-tor can find a rem-e-dy.

I said the Down and Out Blues, What can I use?

Cert-'nly got me up a tree, great-ly, there ain't no drug-gist can end my mis-e-ry.

Now I ain't got no- thin much, Shoes- ies or such

hos- ie- ry, hats or clothes; and there ain't no- bo- dy cares, no- bo- dy shares

none of my wor- ries or woes I dream of steam heat- ed flats

Wel- come door mats, and a sweet- ie I can't lose, nev- er, but when I wake up,

I've got the Down and Out Blues I've got the

Saint Louis Blues

G7 C G G7
 I hate to see— de ev'nin' sun go down, ———

C C G
 Hate to see— de eve-nin' sun go down. ———

D7 D7+5 G
 Cause my ba-by, — he done lef dis town ———

G7 C G G7
 Feel-in' to-mor-row lak— Ah feel to-day ———

C C G
 Feel to-mor-row lak— Ah feel to-day ———

D7 D7+5 G
 I'll pack my trunk— Make ma get a-way ——— St. Lou-is

GM CM C#dim D7
 wo-man — Wid her dia-mon' rings ——— Pulls dat

D7 GM
 man roua' — by her a-pron strings ——— 'Twant for

GM CM7 C#dim D7 D7
 pow-der — an' for store bought hair ——— De

D7 GM A7 D7
 man I love — would not gone no-where. ———

Chorus G Em G C G Em G C G C G C
 Got de St. Lou-is Blues jes as blue as — Ah — can be ———

G Am C Am C
 Dat man got a heart lak a rook cast in the ———

sea Or— else he wouldn't have gone so far from
me. Dog-gone-it! me.

Jimtown Blues

By Fred Rose & Charlie Davis

I've got the blues for that home town Some- how or oth-er I can't change my mind
of mine, I can't change my mind
Scenes from my home-town is all I need, To suc-ceed yes in- deed
Can't help but wor-ry since I went a-way I bought a tick-et for Jim-town to - day
Look for my pic-ture in the vil-lage news 'Cause I've got some wor-ries to lose.
I've got those mean Jim- town blues I've saved up my ones and
twos No more sing-ing this wear-y song When I go back where I be-long
I've got those mean Jim- town blues.

Livery Stable Blues

By Marvin Lee, Ray Lopez & Alcide Nunez

Oh hon-ey, lis- ten here, Oh hon-ey lis- ten here, I've got those mean old Liv-
 -ry Stable Blues — Oh how I miss your kiss, I was- n't born for this —
 Hon- ey you know why — I have got those blues Em- by mine
 I've got those liv- 'ry sta- ble blues
 Oh law- dy me — I've lost my pep com- plete — I'se g'wine back to my
 Al- a- bam-a ba- by, She prom-ised that she'd mar-ry me some day She'll drive a- way —
 Those liv-'ry sta-ble blues, — They're the blu-est kind of blues blues some blues

Willie The Weeper

By Grant V. Rynal, Walter Melrose & Marty Bloom

Oh Ba - by tell me — what would you do — If you could
 have all — your dress come true — There's some-thing tells me —
 — you'd lock your door — Like Wil - lie the Weep - - or —
 — and cry for more — Oh Ba - by, —

Sugar Babe

363

By Boyd Senter & Walter Melrose

Musical notation for the song 'Sugar Babe'. It consists of five staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. Chords Eb, Eb, C7, F7, and Bb7 are indicated above the staff. The lyrics are: 'Sug - gar Babe — can't you see — Your dad - dy's lone - some and'. The second staff continues the melody with chords Eb, Eb, C7, and F7. The lyrics are: 'blue Sug - gar Babe — hear my plea — I nev - er had a sweet'. The third staff has chords Bb7, Eb, Eb7, and Ab. The lyrics are: 'Man - na like you — You treat me mean you treat me cool You dog me 'round'. The fourth staff has chords Ab, Eb, Eb, C7, F7, and Bb7. The lyrics are: 'I'm just your fool But — just the same — Sug - gar Babe — Your dad - dy's wild a - bout'. The fifth staff has chords Eb, C7, F7, B7, Eb, Eb°, Bb7, and Eb. The lyrics are: 'you naugh - ty Ba - by — Your dad - dy's wild a - bout you. you. —'.

Sobbin' Blues

By Art Kassel & Victor Barton

Musical notation for the song 'Sobbin' Blues'. It consists of six staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. Chords F, F, C7, F, and F are indicated above the staff. The lyrics are: 'Sob - bin' Blues — Sob - bin'. The second staff has chords C7, C7, F7, F7, Bb, and Bb. The lyrics are: 'Blues — I'd stay all night if they'd play those'. The third staff has chords B7, B7, C7, C7, F, and F. The lyrics are: 'Sob - bin' Blues — Oh, that'. The fourth staff has chords C7, C7, F, F, C7, C7, and F. The lyrics are: 'rhythm — Keeps you with 'em — I'd'. The fifth staff has chords F, Bb, Bb, B7, C7, F, and F. The lyrics are: 'chance an - y - thing to dance to Sob - bin' Blues —'.

Stavin' Change

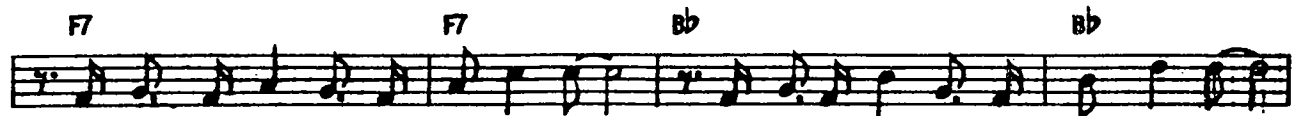
By Al Bernard

D7 D7 6 6
 Stav-in' Change The good Lord knows he was bad _____
 D7 D7 6 B7
 Stav-in' Change He made the sweet mam-mas glad _____ and sad
 C C Cm 6 B7
 He had a knife long e - nough to row a boat. A big for - ty four, un - der -
 Em A7 A7 D7
 - neath his coat, Look-ing for a tus-sle, at a fish fry ev'- ry night _____
 D7 D7 D7 6
 Mis-tard Browns They loved the ti - ger in his eye _____
 6 D7 D7 B7
 Sat - in Blaks They used to feed him Rock and Rye _____
 B7 E7 E7 A7
 He said there's chang-es in the O - cean, chang-es in the sea, Nev-er gon- na be an - y
 A7 D7 D7
 change in me 'Cause I'm Stav-in' Change, The mean- est man in New Or -
 1 6 C E° D7 2 6 C B7 D7 6
 - leans. _____ - leans. _____

Spread Yo' Stuff

By Al Bernard, Jules Levy & Paul Crane

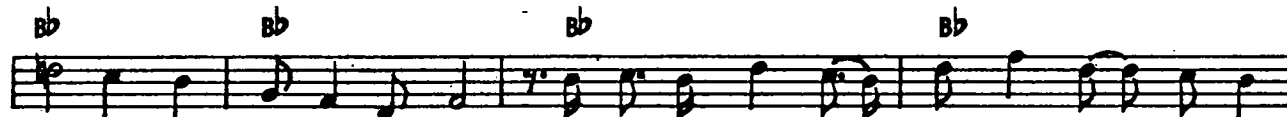
Bb Bb Bb B7
 First knock your knees Hon with me, Then float a-round like a ship that's lost at sea.
 B7 B7 Bb Bb
 Keep on a do- in' it, keep on a- blu-in' it, All o- ver the floor, Eagle Rock that's a shock,



To Walk the Dog Hon we ain't got time, We'll do a dance that is right in line



Let's do it nice, And think of Par-a-dise; (So sweet and pret-ty)



Face right and do a mean twist Then turn a-round and grab me by the wrist,



Just like a spar-row Hop, Spin like a spin-nin' top, All o-ver the floor; Tick-le Toe that's too slow,



Get bus-y Hon don't you make a bluff, Be-cause you know I can't get e-nough,



Oh Hon-ey come on Spread Yo' Stuff

Muskrat Ramble

RAY GILBERT & EDWARD "KID" ORY



Jackass Blues

By Art Kessel & Mel Stitsel

F F F7
 Mis-ter, Mis-ter, hear a brother that's been a 'cool I've got the Jack-ass Blues
 Bb7 Bb7 Bb F
 I've just learned to care a-bout that dog-goned male And him I'm gon- na' lose So won't you
 C7 C7 F F C7 F
 give him back 'Cause I got the Jack-ass Blues Noth-in' ev- er made me feel so
 F F F7 Bb7
 blue and for- lorn I've got the blues and how All my life I'll keep a wish - in'
 Bb7 F C7
 I've ne'er born If you take him now So won't you give him back 'Cause I
 C7 F F Bb7 C7 F
 got the Jack- ass Blues Blues

Wolverine Blues

By John Spikes, Benjamin Spikes & 'Jelly Roll' Morton

Bb Bb7 F7 F7
 Wol - - - ver - - - ine, I've been year-ning,
 Bb Bb7 F7 F7
 Wol - - - ver - - - ine, I'm re - turn-ing;
 Bb7 Bb7 Bb7 Eb Eb Eb7
 I'll soon be back with you
 C7 C7 F7
 and once more I'll be danc- ing back in Lens- ing,
 Bb Bb7 F7 F7
 Mich - - - i - - - gan, how I miss you

367.

Bb7 Bb Bb+5 Eb Eb Cm G7
 Both night and day. _____ I've seen 'bout
 Cm Bb Fm G7 C7
 all that there is _____ to see, I know they're wait-ing back home for me, That's why I've
 F7 Bb B Bb
 got those Wol- ver-ine Blues. _____ Blues. _____

Tin Roof Blues

By New Orleans Rhythm Kings & Walter Melrose

E E7 E
 There You'll find the old Tin Roof Ca - fe, Where they play the blues 'till
 Eb7 Ab7 Ab7 Eb
 break of day, Fas- cin- at- in' ba- bies hang- ing 'round, Danc- in' to the mean- est
 C7 F7 Bb7 Eb
 band in town, Lawd, how they can play the blues
 Eb Eb Eb7 Eb
 And when that lead- er man starts play- in' low, Folks get up and start to
 Eb7 Ab7 Ab7 Eb
 walk it slow Do a lot of move- ments hard to beat, 'Till that old floor- man says
 C7 F7 Bb7 Eb Eb
 move your feet, Lawd, I've got those Tin Roof Blues.

Slowly

By T. Delaney

C7 **F7**

Jazz me — Come on pro- fess- or and Jazz me — (Jazz me) — You

Bb7 **Eb**

know I like my dan- cin' both — day and night, — And if I don't get my jazz-in' I

F7 **Bb7** **C7**

Don't feel right — Now if it's rag- time — please sir will you play it in

F7 **Eb** **B**

jazz time — (Jazz- time) — Don't want it fast. Don't want it slow

F7 **C7**

Take your time pro- fess- or play it sweet and low — I've got those

F **Bb7** **Eb**

dog - gone, low down, Jazz me (Jazz me) Blues. —

S - H - I - N - E

By Delaney

Eb **F-7** **B-7** **F#°** **F-7** **Bb7** **D-7**

Shine — a - way your blue - sies shine each
Shine — start with your shoe - sies

B7 **C-** **C-7** **C-** **F7**

place up make it look — like new shine your face up

F-7 **Bb7** **F-7** **B-7** **F#°** **F-7** **Bb7**

wear a smile — or two shine your these and those - ies

D-7 **B7** **C-** **A°** **F7** **F-** **Bb7**

You'll find that ev - ry thin' will turn out fine Folks will shine up to — ya

Eb **C7** **F-7** **C7** **F-7** **Bb7** **Bb+7** **Eb**

Ev - 'ry one will how - dy do — ya You'll make the whole world shine.

Mississippi Mud

369.

By Cavanaugh & Burris

C A^b7 C C7 B7 B^b7

When the sun goes down, the tide goes out, The peo-ple gath-er 'round and they

A7 D7 Gdim G7 G7+ C Cdim C Cdim

all be-gin to shout Hey! Hey! Unc-cle Dad, it's a treat to beat your feet on the

C Cdim C Cdim C Cdim C Cdim C Cdim G7 C

Mis-sis-sip-pi Mud It's a treat to beat your feet on the Mis-sis-sip-pi Mud, What a l-ance

A^b7 C C7 B7 B^b7 A7 Dm A7

do they do! Lord-y how I'm tell-ing you They don't need no

Dm Dm A7 Dm

hand They keep time by clap-in' their hands Just as

F F#dim C A7 D7 G7 C

hap-py as a cow Chew-in' on a cud When the peo-ple beat feet on the Mis-sis-sip-pi Mud.

Wabash Blues

Moderato

By Ringle & Meinkin

B^b7 E^b Gdim

Oh, those Wa-bash Blues, I

Can-die light that gleams

B^b7 E^b E^b7

know I got in my dues

Haunts me in my dreams I'll

A^b E^b 1

lone some soul as I

peck my walk-ing shoes, I

C^b B^b

feel that I could die,

2 Gdim B^b7 E^b

to lose those Wa-bash Blues.

370.

Sugarfoot Stomp

(DIPPERMOUTH BLUES)

By Joseph (King) Oliver

INTRO. C7 F7 Bb 8° Eb- Bb F7 Bb

VAMP Bb C7 F7 Bb Eb7

Bb Bb7 Eb7 Eb7 Bb D-7

87 C7 F7 Bb 8° Bb7 Bb C7 F7 Bb7

CHORUS Eb Ab7

Ed Bb7 Eb

Little Rock Getaway

By Sullivan

Bb D7 8- Bb7 Eb 87

C- 8b7 Bb B° Bb 8-7 C- F7

Bb C-7 Bb Bb7 Eb Bb7 Eb Eb-6 Bb C-

Bb Bb7 FINE Eb Bb7 Bb-6 C7

D.C. al Fine

Big Butter And Egg Man 371.

F A- D- G7 C7
 F A^b G-7 C7
 G7 C7 F C7 F7 B^b
 F7 E7 E^b7 D7 G7 C7 F A- D-
 G7 C7 F D^b7 C7

Sweet Georgia Brown

Moderato

By Bernie & Pinkard

E7
 No gal made has got a shade, On Sweet Georgia Brown,
 It's been said She knocks em dead, When She lands in town,
 A7
 Two left feet but oh so neat has Sweet Georgia Brown.
 Since she came why it's a shame how she cools 'em down.
 D7 D7+5
 They all sigh and wan-na die for Sweet Georgia Brown I'll tell you just
 G D7 D7+5 G Fm7 B7
 why you know I don't lie (Spoken ad lib) NOT MUCH!
 B7 Em B7 Em
 2 Fel-lers she can't get are fel-lers
 B7 G E7 A7 D7 G D7 G
 she ain't met Georgia claimed her Georgia named her Sweet Georgia Brown.

TIGER RAG

(HOLD THAT TIGER!)

Lyric by
HARRY DeCOSTA

Music by
ORIGINAL DIXIELAND JAZZ BAND

Moderately bright

Verse

Upper Bb

F7

Long a - go 'way down in the jun - gle, Some-one got an in - spi -

Bb

ra - tion for a tune, And that jin - gle brought from the jun - gle

F7

Bb

C7

F

F#dim

be - came fa - mous might - y soon. Thrills and chills it

sends thru you! Hot! So hot, it

burns you too! Tho' it's just the growl of the ti - ger,

It was writ - ten in a syn - co - pa - ted way, More and more they

howl for the "Ti - ger", Ev - 'ry - where you go to - day. They're shout - in' :

Chorus

Bb

Where's that Ti - ger! Where's that Ti - ger! Where's that

Ti - ger! Where's that Ti - ger! Hold that Ti - ger!

Hold that Ti - ger! Hold that Ti - ger!

Bb (no chords)

F#7

C7

F7

Bb

Choke him, poke him, kick him and soak him! Where's that Ti - ger?

Where's that Ti - ger? Where, oh where can he be?

Low or High - brow, They all cry now:

"Please play that Ti-ger Rag- for me." That Ti - ger!

Chords: Eb6 Edim Bb7 Bb7+ Eb Bb7 Eb Edim Bb Bb7 G7 C9 F7 F7+ Bb Ebm Bb

JA-DA

Words and Music by
BOB CARLETON

Moderately, with a beat

Upper F F7 D7 G9 C7

Ja - Da, Ja - Da, Ja - Da, Ja - Da, Jing. Jing.

F C9 C7 F F7 D7 G9 G7-9

Jing. Ja - Da, Ja - Da, Ja - Da, Ja - Da, Jing. Jing.

C7 Gm7 C7-9 F Abdim C7

Jing. That's a fun - ny lit - tle bit of mel - o - dy.

F Abdim C7 F F7

It's so sooth - ing and ap - peal - ing to me, It goes Ja - Da,

D7 G9 C7 1. F Abdim Gm7 C7 2. F Bb F

Ja - Da, Ja - Da, Ja - Da, Jing. Jing. Jing. Jing.

374.

SENSATION

By
DIXIELAND JAZZ BAND

Moderately

Upper

C

A7

G7

C

A7

1. D G7

2. C Cdim Dm7 G7 C (no chords)

F Eb7 D7

Dm7 Dm7-5 G7 G9

1. C7 F D7 G7 C7

2. F A (no chords)

Bb F7 Bb

C7 F7 Bb

F7 Bb

1. F7 Bb (no chords) 2. Bb

F Gbmaj7 F F7 Bb

dream. I cry each night my

Bbm F C7 F F7

tears for you, my tears are all in vain. I'll

Bb Am7 D7

hope and I'll pray that may be some-day you'll be

G7 C7 Gm7 C7 Tacet

back in my arms once a-gain. Some-one help me, help me

Gm7 C7 F

please, is the an-swer up a-bove?

Am7 Dm7 Gm7 C7

How can I, how can I tell them This is not a Pup-py

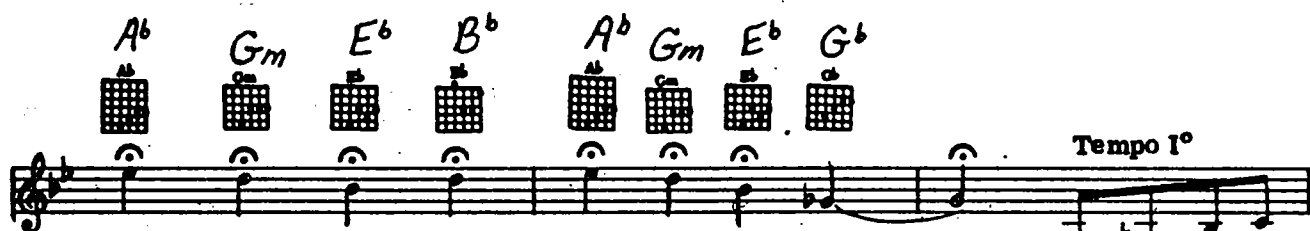
1. F Gbmaj7 F Tacet 2. F Db7 Gbmaj7 Fmaj7

Love. And they called it Pup-py Love.

DAY DREAMING



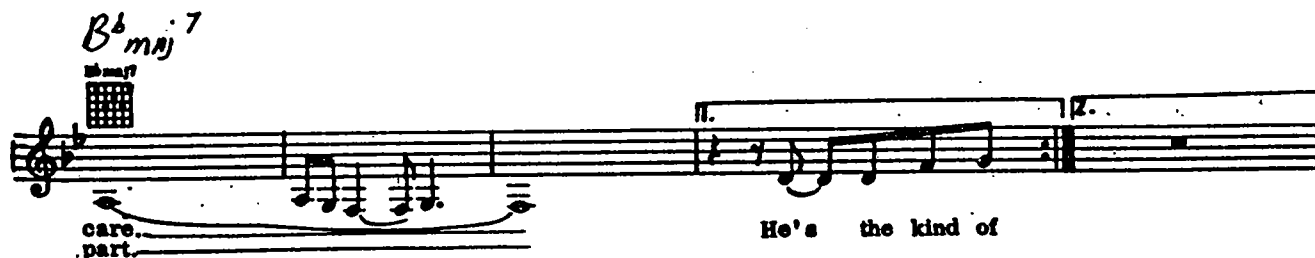
Day dream-in' and I'm think - in' of you Day dream-in' and I'm think-in' of you.
 Day dream-in' and I'm think - in' of you. Day dream-in' and I'm think-in' of you.



Look at my love blow - ing a - way. He's the kind of



guy that would say "Hey, ba - by let's get a - way, let's go some place, huh." Well, I don't
 guy that you give your ev - ry-thing, you trust your heart, share all of your love, till death do you



He's the kind of



I want- a be what he wants - when he wants it and when - ev-er he needs it;

380.

AT THE JAZZ BAND BALL

Lyric by
JOHNNY MERCER

Music by
D. LA ROCCA
LARRY SHIELDS

Verse Moderate Dixieland tempo

Verse

Gm Gdim Gm

Back when a nick-el would buy one drink of re-spect-a-ble rye,
One tune was known to a few some steady ha-bit - u-ees too.

1. F7 Bb G7 C7 F7

Pi-an-o play-ers in the honk-y tonks would have to work on the sly.

2. C7 Gb7 F7

So the word of mouth spread a-round the South ver-y en - tre - nous. Y' bet-ter

Chorus G7 C7

Dig that jazz band ball 'cause it's the fin - est of them all.

F7

Four or five mu-si-cians in a small sa - loon -

Bb Eb7 Bb Eb7 Bb (no chords) G7

in - vent-in' a rag - time tune. They kind-a make up their own brand

C7

with-out a note up on the stand. And they

Eb Edim Bb G7 C7 F7 Bb C7

call it D-I - X-I - E hy-phen L - A - N - D Land. And they

Eb Edim Bb G7 C7 F7 Bb

call it D-I - X-I - E hy-phen L - A - N - D Land.

Eb Eb Bb7 Bb7 Eb Eb Eb7 Eb
 I'd rath-er be here, than an-y place I know I'd rath-er
 Ab9 Ab Ab7 Eb Eb C7 C# dim Bb Fm
 be here than an-y place I know. It's goin' to take the Sergeant
 Ebm Bb7 Eb Eb Bb7
 For to make me go, Goin' to the riv-er, May be, bye and
 Eb Eb7 Ab9 Ab Ab Ab7 Eb
 bye Goin' to the riv-er, and there's a rea-son why
 Eb C7 C# dim Bb Fm Ebm Bb7 Eb
 Be-cause the riv-ers wet And HEAVE STREETS done gone dry.

Royal Garden Blues

By Clarence & Spencer Williams

CHORUS
 Eb Bb7 Bb7
 Hon, don't you hear that trom-bone moan? Just lis-ten to that sax-o-phone
 Eb Ebm Bb G7
 Gee, hear that cla-ri-net and flute Cor-net a-jazz-in' with a mute
 C7 F7 Bb Ebm Bb Ebm Bb
 Makes me just throw my-self a-way When I hear 'em play
 Bb Bb Bb7
 That weep-in' mel-an-cho-ly strain Say, but it's sooth-ing to the brain
 Eb Ebm Bb G7
 Just wan-na get right up and dance, Don't care I'll take most an-y chance
 C7 F7 Bb Bb Bb Eb Bb
 No oth-er blues I'd care to choose But Roy-al Gar-den Blues

376.

The Lonesome Road

Words by
GENE AUSTINMusic by
NATHANIEL SHILKRET*Moderato (with mournful stress)*

Look
down, look down that lone-some road, Be-fore you trav-el on. Look
up, look up and seek yo' mak-er 'Fore Gabri-el blows his horn.
Wear-y to-ten' such a load, Tredg-ing down that
lone-some road. Look down, look down that lone-some road, Be-
fore you trav-el on. True
love, true love, what have I done, That you should treat me
so? You caus-ed me to walk and talk, like I
nev-er did be-fore. Wear-y to-ten'
such a load, Tredg-ing down that lone-some road. Look
down, look down that lone-some road, Be-fore you trav-el on.

CLARINET MARMALADE

375.

LARRY SHIELDS
and H. W. RAGAS

Moderately bright
Upper

The musical score is written for a single melodic line, likely a clarinet, in a key of B-flat major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo/style is marked 'Moderately bright' and the register is indicated as 'Upper'. The score includes various chords such as F, C+, F7, Bb7, Bbm, Gm7, Gm7-5, C7, Ddim, and A7. There are also articulations like triplets (marked '3') and slurs. The piece concludes with a 'Fine' marking and a 'D.S. al Fine' instruction at the end of the final staff.

Chords and markings include: F, C+, F7, Bb7, Bbm, Gm7, Gm7-5, C7, Ddim, C7, F, C7, Gm7, C7, Gm7, C7, F, A7, D7, G7, C7, F, Fdim, C7, Dm, Bb, A7, D7, Gm, C7, Ddim, C7, D.S. al Fine.